

# HATCHET

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THE GEORGE WASHINGTON UNIVERSITY

Thursday, February 17, 1977



The GW Bookstore is struggling to open today on a limited basis after cleaning up from Saturday night's flood which destroyed \$76,000 worth of books and carpeting. (photo by Larry Highbloom)

## GW Not Insured For Center Flood

by Mark Potts  
Hatchet Staff Writer

University insurance will not cover the approximately \$100,000 damage done when a broken water main flooded the ground floor of the Marvin Center and the University Bookstore Saturday night.

GW Business Manager John C. Einbinder told the Center Governing Board yesterday that the University did not have insurance to cover the cost of water damage from bursting pipes because it would be too expensive.

The lack of insurance means that "the burden of covering the cost of the damage involved falls largely on the Center," Center Director Boris C. Bell said.

Bell said this would not have an immediate effect on the Center fee, but may cause a "modest" rise in the fee for the 1978-79 school year.

Repairs to the building will cost approximately \$50,000, Bell said, while damage to bookstore merchandise was estimated at \$50,000 by bookstore Manager Monroe S. Hurwitz.

The bookstore is scheduled to reopen today on a limited basis, and will gradually become fully operational as the semester progresses.

The Center will pay for the repair of physical damage, Bell said, but the bookstore itself will pay for whatever merchandise was lost in the flood.

Hurwitz said inventory would be completed tomorrow, and the store's staff would know the exact losses by late next week. Most losses were on the lower level of the bookstore where water came through the ceiling and flooded the floor to a level of about three inches, damaging about 10 per cent of the textbooks kept there, Hurwitz said.

Those damaged books which can be salvaged will be sold at reduced prices, he added. There was "practically no loss" of merchandise on the upper level of the bookstore, despite two inches of water there," he said.

The cost of replacing the damaged merchandise will be absorbed by the bookstore without price rises, Hurwitz said, adding, "we'll run a loss this year, probably." Any bookstore losses at the end of the fiscal year will be covered by the University.

The bookstore had been running a surplus of about \$40,000 so far this year, Hurwitz said, and the store might break even if it finishes

(see CO-OPS, p. 4)

(see FLOOD, p. 5)

## Area College Co-op Efforts Successful

by Chuck Gabriel  
Hatchet Staff Writer

Record and food co-ops are not a new idea to universities in the Washington area. GW could pattern its record and food co-ops, approved last week by the Marvin Center Governing Board, after the different and successful co-ops developed at the University of Maryland (UM), American University (AU) and Georgetown University (GU).

Maryland's co-ops are probably the most publicized. This is due not only to their relative size and success, but also to the controversial way in which they were set up.

According to Robert Theodore, an employee at the Maryland food co-op, the creation of the co-op was the culmination of a move by "students who expressed a Socialist philosophy and who felt there was a need for a student-run, community-controlled business.

"A bunch of us staged a big demonstration a couple of years ago which ended in our actually breaking down the doors of the administration," Theodore said.

The following Monday, he said, "the vice-president for student affairs called in one of our members and told him that if he'd call off further demonstrations the university would allow the students to have their own co-op."

A year after its creation, Maryland's food co-op is "still basically run by socialists" according to Theodore, although the 1,200 students who use it pay little attention to the Mao and "Smash Capitalism" posters that adorn its walls.

American's record co-op does not pay its employees but chooses

instead to offer them unlimited records at cost, according to manager Allen Saskind. "We get hundreds of volunteers this way," he said.

Under American's system, three managers control the purchasing and policy of the co-op and receive a nickel commission on every album sold.

Georgetown's "Student Corporation" was formed by students as an outlet to express their political views, although according to its food co-op manager, Tom Kern, the dissent ended three of four years ago.

"The corporation was set up in the Vietnam protest days in order to provide a vehicle through which students could sue the University," Kern said. "Two years ago we found ourselves with no further legal impetus," but found that they could "provide some needed services here," he added.

One barrier faced by both Georgetown and Maryland is that the co-ops inevitably compete with local businesses.

Apprehension over the corporation's food and record co-ops forced GU public relations personnel to negotiate with local merchants two

years ago, according to Patricia Rueckell, a GU administrator. "Five or six local merchants complained, so we had to charge the students rent," she said.

To pay rent, co-ops at MU and GU charge a slight overhead, generally in the form of a 15 per cent markup on sale items.

Of all the local co-ops, GU's has probably the most structured administrative arrangement. There is a seven-member student board of directors which oversees personnel and budget decisions. The administration watches over the whole

## GW Nationally Ranked In College Sex Poll

by Jeff Jacoby  
Hatchet Staff Writer

Some may believe that GW may not cut it when it comes to academics and Rhodes Scholars, but there's at least one field where it can march with the best.

The February *Genesis* magazine, a monthly publication roughly on a par with *Penthouse* and *Hustler*, ranks GW 20th on its annual list of "America's Twenty Sexiest Colleges."

Author Sherry Armstrong declared that "after revelations of sexual adventures in the capital city, no one should be surprised at the way-out games reportedly being played on the GWU campus," and salutes our standing as the number three college nationwide in the category of kinky sex.

*Genesis* selected its top 20 because "they boasted the highest number of coeds who are sexually active," according to Armstrong.

Reactions among students interviewed by the *Hatchet* varied. "I agree," Ronald Rockman, a junior, said, "Especially the Southern ones—it must be their Southern hospitality." Freshman Jeff Tabak didn't see it that way. "I have a very boring sex life. My friends have a very boring sex life. I don't know how we made that list."

The University is in good company, just one below Harvard, and Rutgers placed 17th on the list. The sexiest school in the country is

(see SEX, p. 14)

WE'RE #20!





# Faculty Hobbies: Flying, Names And Sky Diving

by Paul Bedard  
Hatchet Staff Writer

One has free-fallen 2,000 times and has even parachuted in Israel. Another has flown the highest bidder at the annual Martha's Marathon auction in his antique airplane. Yet another backpacks in Norway in search of names while his feet bleed.

Why take note in these persons and what do they have in common? They are full-time faculty and administrators at GW.

For example, Herman H. Hobbs, former chairman of the physics department, has been flying airplanes for about 14 years and has loved every minute. "I really wanted to fly when I was in the Air Force but never got the chance. I volunteered to do anything but I was forced to watch."

Unfortunately, because Hobbs sold his plane, he will not be able to donate a flight to Martha's Marathon this year. "Besides this year, I have only missed once, and that was two years ago," Hobbs said.

In previous years the highest bidder would be taken to Hobbs' airfield on the Potomac and given a tour of the surrounding area in his antique cloth-covered plane.

He said he also gave the highest bidder dinner and they would "watch the stars from my observatory." Hobbs, the teacher of a very popular astronomy course, described the outings as "simply splendid."

Guitar playing and sailing are among the other hobbies Hobbs takes interest in. He resigned as chairman of the physics department in order to return to his studies.

Hobbs said he never had any close calls. However, he said he knew someone who once lost all his electrical controls while flying in heavy, overcast weather. The flyer made it safely to the ground but only after descending to 300 feet so that he could see the ground.

The pilot of the plane, Marvin D. Green, professor of mathematics at GW, said the safe landing "was chance and a little luck."



Clockwise from top: Marvin D. Green and the Its About Time Team perform a ten-man star while at a national parachuting meet, James N. Mosel prepares to begin his race in a Formula One Racing car, and Herman H. Hobbs shows off his antique airplane to a Martha's Marathon winner. These GW faculty members are among others whose diverse, and often daring hobbies fill their spare time.



Green's main interest, however, is sky diving. His 2,000 free falls attest to his love for the sport. He was a paratrooper in 1955 and has continued the sport ever since. When asked why he participated in such a daring sport he said, "It is hard to explain. There is so little time spent in the air" yet it seems like ages.

Green returned to GW this year after working two years in Israel. While in Israel he skydived with the Israel parachute club. Unlike Hobbs, Green has had many close

calls while in the air, both flying and sky diving.

"More than once I've had to use the emergency chute. I've also had trouble with the plane such as engine and landing gear failure" but that's all par for the course, he said. Green said he has suffered only one injury.

He admitted the danger in the sport but he said it does not bother him. "Sky diving is kind of a high—you perceive things, such as time, that you never noticed in the past."



Green became interested in flying because he had never landed in a plane although he had jumped from them numerous times. He learned to fly while he was in Germany, where he joined the German flying team.

Some hobbies are not quite as daring and dangerous as flying and sky diving. However, one man's hobby and part-time job seems to border on insanity. Dean of University Students, John G. Allee travels the world in search of names.

"We once traveled to Iceland and hiked a 20-mile medieval trail in search of untampered names in order to study their syntax," Allee said.

The University funds his trips to different lands, but the costs are not

high, Allee said. "One trip we [Allee, his son and his wife] took a charter plane and boat to where we wanted to go and backpacked the rest of the way. We usually sleep in tents and use \$30 of food during a five-week trip."

Allee belongs to the American Name Society and contributes articles concerning studies of names, descriptive appellatives and the origin of languages. For instance, "Inungarsuaq, which means a big little man, is a name of a mountain in Greenland," he said.

Whether Allee's interest is in the backpacking or name discovery is unclear. On one trip, he said, he had arrived with his family by boat on an island and attempted to travel 20 miles across the island for food. A flooded river halted their travels and they had to turn back. "We had to turn back without food because the river was too high. Our feet were bleeding at this point and each mile we would take our boots off and stick our bleeding feet in the snow to soothe the pain."

However, Allee, 59, admits, "at my age I can't do this forever."

James N. Mosel, 58, of the psychology department, has attained the blue belt in Karate during the past three years. His instructor believes he has black belt potential but Mosel is still wary of taking his brown belt exam. "I believe that I am in better shape than anyone in the faculty because Karate takes into effect every muscle in the body," Mosel said.

He said he participates in the sport because "of the control one has over his self and the physical strength I gain." Control is a factor in another of Mosel's hobbies. Since 1968 he has raced sports cars in Canada and the U.S. He has won two races "but I usually come in second or third place," he said.

"There is mastery and control in racing and the car acts as an extension of you; it gives you a sense of freedom," he said.

A man with a different type of interest is William A. MacDonald, chairman of the art department, who collects rugs from different countries, teaches a class on rugs and collects 15th, 16th and 17th Century maps.

"I've bought rugs in Athens and Hungary... and I like them because they are very beautiful and interesting. I don't know why I collect them—possibly because of their fine craftsmanship and association with certain nomadic tribes," Mac Donald said.

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# GW Withholding Iranian Info

by Jane McHugh  
Hatchet Staff Writer

GW's Iranian students are missing out on job opportunities because the University refuses to release their names, according to the Embassy of Iran.

"We asked GW to give us the number of Iranian students attending the school," said Karim Adibpur, a survey coordinator at the Iranian Embassy. "They said it was against their policy. Most other universities gave us this information except GW."

"We can't give out information about students without their permission" because of the Buckley Amendment, Patricia McMillen, GW international students advisor said. This information includes name, address, the student's major and degree sought, she said. "We cannot give out names," she said.

Adibpur explained that not having this information makes it difficult for the embassy to estimate the total number of Iranian students in the U.S. "We don't know how many students are on your campus and what they're majoring in. We get these job applications from Iran, and GW students don't have a chance to go to the job interviews," Adibpur said.

Last October, Adibpur sent names of Iranian nationals to international advisors at colleges and universities in the U.S. Each copy listed the names of Iranians attending a particular school.

In the cover letter, advisors were asked to delete the names of students no longer attending the school, and add names of new Iranian students as well as their major and degree sought, Adibpur said.

"GW crossed out the names of students not there, but no names were added," Adibpur said. Adibpur said he mailed the list to international affairs advisors rather than to registrars because the advisors maintain closer contacts with international students. "Keeping track of foreign students is part of their job," he said.

"If we are not giving out that kind of information to the Iranian

Embassy, we are wrong," GW Registrar Robert Gebhardt said.

Gebhardt said it is against University policy and a violation of the Buckley Amendment to disclose grade reports, but added, "I see nothing wrong with giving out names and addresses."

In compliance with the Buckley Amendment of the Family Educational Rights and Privacy Act of 1974, GW must have a student's written consent before releasing personal information, including grade transcripts, to outsiders. The University, however, can release student directory information, such

as name, address, telephone number, division of enrollment and field of study, according to Marianne Phelps, assistant provost for affirmative action.

"I think we would give out the major and telephone number, for example, because this is objective information. Federal regulations are not totally clear. We will not provide information—except directory information—to anyone who doesn't need it," Phelps explained.

"There has been so much hassling as to what is permissible and what is possible with or without student approval," GW President Lloyd H. Elliott said.

## Money Hassle For Foreign Students

by Karen Skeirik  
Hatchet Staff Writer

As the price of a GW education continues to soar, students are forced to take part-time jobs in order to get their bills paid on time.

But for some of the 1,836 foreign students at the University, the problem of finances is even greater, according to International Students' Advisor Patricia J. McMillen.

A student's status as an alien is particularly serious when an emergency situation arises when he needs more than \$200, she said.

"Foreign students do have the same opportunities available as American students," McMillen said. "They can find a job, apply for a scholarship, or try to solicit funds from other institutions."

But because they are foreign and subject to immigration laws, it is difficult, if not impossible, for them to succeed in getting financial aid through the same methods as Americans. If they lose their full-time student status, they lose their student visas.

Joan Perotti, fiscal assistant in the student financial aid office, said there is not enough money available through the existing foreign student loan fund to help students who require large sums of money. Perotti said that since the fund is "now practically depleted, there is hardly

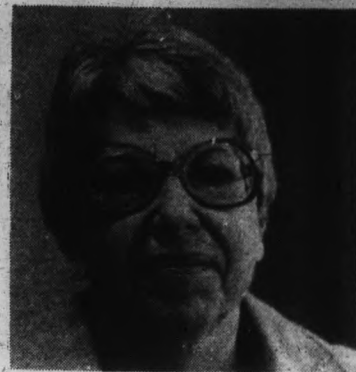
enough money available for small loans."

The fund, which was started by former foreign student advisor Dr. Ray Clemmens, relies solely upon gifts and donations.

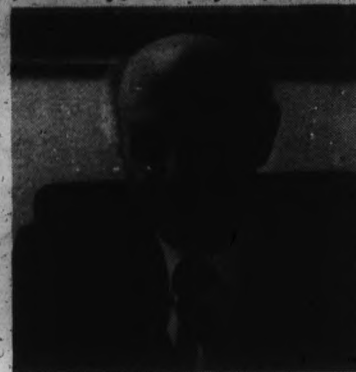
Foreign students can borrow up to \$200 interest free from the fund, if it is paid back within 30 days. Four per cent interest is charged if a student takes up to the maximum 60 days to repay it. The fund began the year with \$1,100 but is now down to \$100, Perotti said.

Although the number of foreign students needing financial assistance is small, McMillen said she is presently helping several students find funds. Most of these students declined to speak about their problems, but one freshman did.

After finishing his first semester, this student's father was confronted



Patricia McMillen  
won't reveal names



Robert Gebhardt  
should release names

"The Buckley Amendment is one of the prime examples of poor legislation, poor administration, and everything else that goes with it. Just about every university administration has a different interpretation

of its provisions," he said. Elliott said he wasn't aware of inconsistent interpretations of the Buckley Amendment within the University, but said he would look into the situation.

with personal circumstances which made him unable to forward his son's second semester tuition money. "The money is there," the student said, "but it is just a matter of time until the problem is settled, which could be for several months."

"I am stranded," he continued, "because I don't have the money for the tuition or enough to go home on if I lose my student visa."

He has received an on-campus job but he is not making enough to pay tuition. His search for off-campus employment has been frustrated by language barriers as well as bureaucratic red tape—the Immigration Department said it will take at least four months before he can get permission to take such a job.

In the meantime, he is attending class as a non-registered student. In order to do this, he had to have

special permission from each of his professors. If he is able to pay tuition before finals, he will receive academic credit and keep his student status.

"The foreign student is caught in the middle. They can't quit school and work for a while because they will lose their student visa and be sent home. They also don't have time to wait for a scholarship to be awarded. Sometime, if they are lucky, they can get funds from private lending institutions, but these are not reliable sources," McMillen said.

"One just has to hope for the best," she said, "and hope that something will come through in time. These students may have to leave the country because their emergency financial needs couldn't be met."

## Law Students Offer Community Legal Aid

by Cathy Randill  
Hatchet Staff Writer

Students at the National Law Center are giving free legal aid to the GW community through a program called the Legal Aid Bureau.

The bureau includes three organizations: the Community Legal Services, Women's Legal Clinic and the Immigration Project. Each provides community services and at the same time gives second- and third-year law students practical experience in law, according to Julie Weatherly, director of the bureau.

Most of the cases covered by the bureau involve persons other than GW students, she said. Prof. Eric Sirulnik, faculty advisor for the program, said five per cent of the cases involve GW students and approximately one per cent of the student body utilizes the legal services.

The Community Legal Services (CLS) is the largest program organized under the Legal Aid Bureau. On previous occasions GW students have contacted CLS about cases involving dorm fights, leases, domestic relations problems and divorce.

CLS also handles consumer problems, breaches of contract and landlord/tenant conflicts, but no criminal cases.

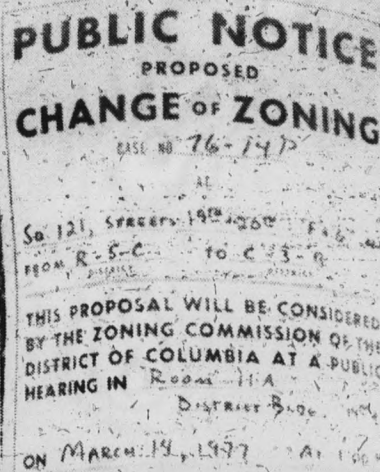
CLS has specific guidelines they must follow in giving out the legal aid. Community applicants should have an income level of less than \$120 per week take-home pay, and \$20 per week for every dependent.

GW students are eligible if their parents meet the financial requirements or if the student is participating in the work-study program, or receiving a financial need scholarship, National Defense Education Act (NDEA)-type loan, public assistance or food stamps. These are flexible, according to Stetler.

The reasons for these eligibility requirements is that all services are free; (see AID, p. 5)



When Colonel Mustard's (left) vacates its building on March 1, GW will seek permission (right) to have it razed to clear the block for the proposed World Bank. (photos by Larry Highbloom)



## G St. Demolition Requested

GW has applied for permission to raze the townhouses at 1914 and 1916 G Street in order to clear the block for the proposed World Bank building.

The University will also seek a third application for 1912 G Street once Colonel Mustard's, a small tavern, vacates the building March 1. GW also plans to apply for renewal of demolition permits for 1908 and 1910 G Street, when the present permits expire February 20.

Announcing GW's plans in a letter to Zoning Commission Chairman Ruby B. McZier, GW Vice-President and Treasurer Charles E. Diehl said the University will delay actual demolition until the commission decides whether or not to rezone the block and allow the proposed building. Hearings on the zoning change are scheduled to begin March 14.

In a related action, at a meeting Tuesday, the Committee for the Campus announced plans to petition the Joint Committee on Landmarks of the National Capital to make the G Street townhouses landmarks.

The action, if approved, would make demolition more difficult because it would require a six-month delay before razing could begin.

The committee's petition plans did not receive the support of Don't Tear It Down, a local organization which also opposes razing the townhouses, however.

According to committee official Cindy Witman, leaders of Don't Tear It Down said the petition was inadequately prepared. "The application could be a little better than it is," Witman admitted.

In an attempt to stir up student interest in the campaign against the University's plans, the committee has scheduled a rally March 9 in front of Rice Hall.

Present University plans call for building and placing facades of the townhouses on the proposed World Bank building. GW had originally planned to destroy the G Street row completely but the U.S. Commission of Fine Arts requested in September that the townhouses be incorporated into University plans for the World Bank.



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## Area Co-ops Set Example

**CO-OPS, from p. 1**

operation through a committee whose members include the student body president and important school officials.

The Student Corporation is actually closely related to student government," Rueckel said.

GW's co-op will differ from GU's in that it will not have to pay rent. According to Patti North, chairman of the Marvin Center Governing Board's building services committee, since students already pay for the building through their student fees, they will not have to pay to lease its facilities. This could lead to lower overhead costs at GW than those at GU and UM, and

subsequent lower prices on food and records.

Student managers at these neighboring university co-ops are proud of their enterprises and eager to help GW set up a program of its own. Two offered advice on how to be successful.

"Establishing good credit is the key to success. Develop a healthy relationship with your suppliers and you've got it made."

Saskind warned that a co-op can be a very time-consuming business. "Once you've got it going, you've got to stay on top of it," he said. "You've got to have reliable and responsible people running it."

GW's proposed record and food

co-ops were voted grants of \$10,000 each at Friday's Marvin Center Governing Board meeting. Saskind said AU's co-op was started about six years ago with an initial grant of \$250 from the university. "GW should be able to do very well with \$10,000," he said.

North said she is fairly certain the money proposed for the co-ops will not be diverted to offset losses from the weekend flooding of the Marvin Center.

## Wrap-up Hearings To Go On

The GW student association (GWUSA) senate defeated a measure Sunday night that would have recommended the halt of a GWUSA investigation of the Program Board.

In a 9-1-2 vote, the senate defeated a bill submitted by senator-at-large Steve Burke to cancel the investigation. Berke said the investigation "has caused substantial deterioration in the relations between GWUSA and the Program Board," and may have been "politically motivated."

Program Board chairman Rich Lazarnick told GWUSA members he "is perfectly willing to sit down and iron out difficulties" and "welcomes an open-ended investigation." But Lazarnick said he didn't feel that the manner in which the investigation was announced was fair.

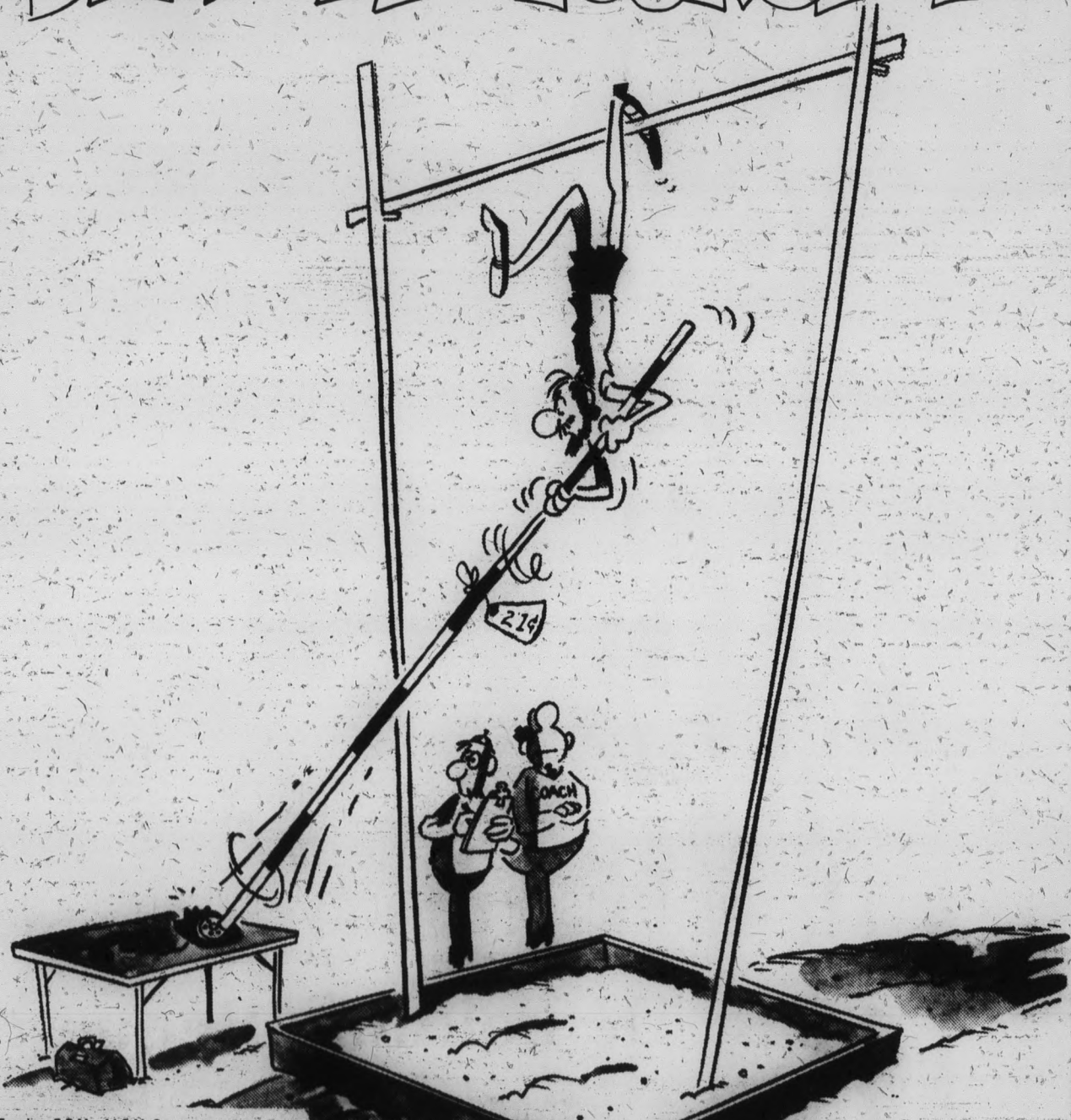
GWUSA vice-president for student activities Jim Pagano, who is heading the investigation, defended the inquiry, noting that "nothing is necessarily wrong" with the Program Board, and that the investigation was "more for information purposes."

### Elliott Appointed

GW President Lloyd H. Elliott has been elected to the board of directors of the Association of American Colleges (AAC), a national association dedicated to "liberal learning."

The AAC board of directors, headed by Paul F. Sharp of the University of Oklahoma, is composed of leading educators from colleges and universities across the country. It oversees the activities of the association, which consists of more than 600 institutions.

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# Bookstore, Center Surpluses May Pay For Flood

FLOOD, from p. 1

the fiscal year with enough of a surplus to cover the losses. The surplus came from sales of non-textbook items, he said; the store makes no profit on textbook sales.

Hurwitz added, "Did you ever hear of a budget being shot? We just shot it."

The Governing Board's finance committee is scheduled to meet Tuesday to discuss how to meet the \$50,000 cost, and the full board is scheduled to vote on the subject March 4.

Bell said at least part of the repair costs will have to come out of last year's \$219,000 Center budget surplus, and the rest would come out of the \$13,000 in the Center's contingency fund or from any surplus at the end of this year.

The most expensive repair is the replacement of the bookstore's carpeting, which will cost \$26,000. Total labor costs were estimated at \$13,000 by Bell.

The carpeting is on order, and repairs are underway or have already been made to the elevators, the windows broken when the water rushed through and the hole ripped in the Center's brick wall by the water pressure, Burch said. A

## Budding Lawyers

## Cost-Free Legal Aid Offered By Students

AID, from p. 3

The reason for these eligibility requirements is that all services are free; the client has to pay only the court fees.

Brad Stetler, coordinator of CLS, said the program was started in 1968 by law students, and is funded by the University. Second- and third-year law students receive between one and three credits for their work in the program, depending on the number of hours they spend in the office.

Before any student gives legal advice, he consults his assigned volunteer attorney about the case. The attorneys come once a week to hold a seminar with their respective students about legal counseling.

Sirulnik said he is helping to

masonry wall in the Center parking garage which buckled slightly under the force of the water was not determined to be a hazard and will be left as is, he added.

Insurance to cover water damage caused by bursting pipes would add about 18 per cent to GW's \$95,000 annual insurance premium for University building damage, according to Mildred Ewart, insurance and legal assistant to the vice-president and treasurer. The present policy covers fire and "extended coverage," a number of specific items, including damage from wind, civil disturbance and smoke.

Ewart added that even if GW had the additional coverage, known as "multi-peril" it still might not cover the entire loss.

According to Einbinder, the University prefers to self-insure against problems of this type, paying losses out of general funds rather than obtaining regular insurance.

The pipe, located in a maintenance room under the Center's 21st Street entrance ramp, broke at about 7 p.m. Saturday, flooding the room and eventually blowing a large hole in the wall underneath the ramp. Thousands of gallons of water spilled out, flooding the ground floor to the depth of about a foot

and leaving as much as eight feet of water in parts of the lower level. D.C. firemen and center employees labored for several hours Saturday night and Sunday to empty the water into storm drains in the Center parking garage.

Burch said he could only speculate on how the pipe, which is

six inches in diameter and made of cast-iron lined with concrete, could have broken. "It was probably metal fatigue in that cast-iron pipe caused by vibration of the water coming through the pipe," Burch said. He labelled "most unlikely" a rumor that the pipe might have been leaking for several hours before it

finally burst. "When a six-inch water main with 80 pounds of pressure breaks, it doesn't fiddle around," he said.

The pipe has been repaired and reinforced, Burch said, and physical plant workers are checking the condition of similar pipes around campus as a precaution.

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# Williams and Carney Shine In Joplin Film Bio



## Great Scott

Billy Dee Williams portrays the famous ragtime composer Scott Joplin in the new Universal film-biography. Art Carney, Clifton Davis, Margaret Avery and Eubie Blake are also featured in the film.

by Mark Dawidziak  
Arts Editor

America experienced a craze for a new kind of music in the 1890's. Music critics called it "exalting noise," "a passing fad," "coon music" and "street noise." By 1910 the fad was in decline and it would take 60 years before ragtime was rediscovered and treated as the art form it is.

The most famous ragtime composer was a black man by the name of Scott Joplin. Having virtually started and popularized the craze with such infectious compositions as "The Maple Leaf Rag," Joplin longed to have his music reach a high art form and to be treated as such. "The King of Ragtime" never lived to see it.

Joplin's life, a combination of success and tragedy, has been turned into a new film, *Scott Joplin*, with Billy Dee Williams in the title role. *Scott Joplin* is not the year's best picture. It has problems with scene construction, among other things. It is, however, a fair and balanced representation of Joplin's life, sticking basically to the facts and featuring numerous strong performances.

The highest compliment which can recommend this film, however, is that it has been created with a deep understanding of Scott Joplin and his music. For once, we see who Joplin is and what ragtime is. Paralleled with Joplin's life we see where ragtime came from, how it swept the country and then declined.

The film opens with a blend of stills and a narration which sum up Joplin's early life. The action really starts with the young Joplin's career as a "professor" in bordellos, parlors and honky-tonks. It is in one of these establishments that he meets Louis Chauvin (Clifton Davis), a brilliant piano player in his own right and tells him of his true ambition to become a composer.

Together, Joplin and Chauvin head for Sedalia's Maple Leaf Club where they take first place in a contest. A local music publisher, John Stark (Art Carney), publishes the winning tune, "Maple Leaf Rag" and Joplin is on his way.

The movie then moves on to the series of triumphs and tragedies which marked Joplin's life. His marriage to Belle Hayden (Margaret Avery) is coupled with increasing popularity. His music, however, is not being taken seriously by the music establishment. He is also beginning to lose motor control of his hands and learns what he's long suspected—he has syphilis, already in the secondary stage.

After his baby daughter dies and his wife leaves him, Joplin's attentions are consumed by his attempts to write an opera which he hopes will bring serious treatment by music critics. The film ends with his failures to find a backer for his opera and the knowledge that he is dying.

*Scott Joplin* manages to catch the flavor and spirit of the times and of the music. Dick Hyman's arrangements of Joplin's music (available on MCA Records) help carry the film and set moods for individual scenes. Some parts of Joplin's life are barely mentioned or left out, like his happy second marriage and his final days in a state hospital. Still, we do have a faithful representation of the tragedy of Scott Joplin, a genius whose success and recognition came decades after his death.

Art Carney is splendid as John Stark, the publisher who understands that Joplin is "a genius" and that his music is "a new art form... generically American... born of the sod and soil... a bawdy response to authority."

Clifton Davis is both delightful and touching as the tragic Louis Chauvin, who never learned to write his music down and who also died of syphilis. Other performers putting in cameo appearances are ragtime great Eubie Blake, the late comedian Godfrey Cambridge and Taj Mahal.

*Scott Joplin* succeeds in the limits of what it has set out to do. Its message is driven painfully home in the film's final seconds when we learn, "In 1974, his music won an Academy Award for *The Sting* In 1975, his opera, *Treemonisha*, played on Broadway. In 1976, he was awarded a Pulitzer Prize. Scott Joplin died in 1917."

# Catch 'Dick & Jane,' Let 'Thieves' Escape

by Jay Earnshaw

From Plains to Hollywood, married love is back in vogue.

The latest comedy offerings from the movie world, *Thieves* and *Fun With Dick And Jane* both feature, (1) a married couple who suffer from advanced goofiness, and (2) a cast of

supporting characters far weirder than the couple.

Why one picture, *Thieves*, flops miserably while the other, *Dick And Jane*, entertains heartily is not a puzzle. The answer lies in the amount of love that Brut Productions has ever managed to pour over even its most tender property: none.

This doesn't mean *Thieves* has no birthright. Herb Gardner, a respected humorist, envisioned a Broadway vehicle for his friend Marlo Thomas. Thus, *Thieves* came to the Great White Way, with Chuck Grodin making his director's debut. The play was fairly well received, plus it was rather funny.

But, Brut brutally enlisted Al Viola to direct the film version, sight unseen. Only later did John Berry take over for Paramount Pictures. In the leads are Marlo and—guess who—Grodin. Together, they labor woodenly under the non-direction of Viola Berry, barely saved by the secondary roles of Irwin Corey as an unshaven cabbie, Ann Wedgeworth as an unbelievable sexpot and Hector Elizondo as the creep downstairs.

So stagey is *Thieves*, that except for a sequence filmed in, and around, the baroque Beacon Theatre, one would hardly know the locale is supposed to be New York City.

Ted Kotcheff, in directing *Fun With Dick And Jane* for Columbia, has no such problem. He has managed to orchestrate practically every wild visual cliché—the antique slot machine in the den, the plastic shutters, the rent-a-lawn, the rent-a-Mexican—that make Los Angeles living so sublime. Thanks to the powerhouse writing team of David Giler, Jerry Belson and Mordecai (Duddy Kravitz) Richler, the dialogue itself is free of clichés.

While Thomas and Grodin were devoid of rapport everywhere, including the bedroom scenes, George Segal and Jane Fonda, as Dick and Jane, are thoroughly sympathetic. Fonda, to her credit, indicates that a with-it woman isn't too liberated to err once in a while.

Segal is clumsily hilarious, whether in the boardroom with his boss or dropping a gun down his pants during his first "hold-up."

By the way, that above-mentioned boss is played surprisingly well by Mr. Hi-Yo himself, Ed McMahon. As a corporate executive, McMa-

hon, with stentorian tones throughout, does the fellow justice.

Summing up, it must be said: *Thieves* stives; *Fun With Dick And Jane* succeeds. Laughter comes most freely when there's something worth laughing about up there on the big screen.



George Segal and Jane Fonda star as a couple who turn to robbery in the new Columbia film, *Fun With Dick And Jane*. In support of Fonda and Segal, Ed McMahon shines in the role of corporate executive.



Marlo Thomas and Charles Grodin are a battling couple trying to patch up their domestic differences in the new Paramount Pictures' production of Herb Gardner's contemporary comedy, *Thieves*. *Thieves* is based on Gardner's successful Broadway play.



# Leon Redbone Very Sheik

by Rob Shepard

Leon Redbone is now a star. With his appearance on *Saturday Night Live* last year, people who never had heard of him before began to talk about the emergence of this great new talent. Redbone's new album, *Double Time*, should keep them talking.

*Double Time* is a combination of all the styles Redbone performs best. There is ragtime, blues, ballads, novelty pieces and yodeling. Redbone's deep, growly voice lends itself naturally to these types of music and they, along with hit "Shine on Harvest Moon", are what's making Redbone a star.

"Shine On Harvest Moon" is the song that gave Redbone his widespread popularity after he performed it on *Saturday Night Live*. While Redbone gives it his own adaptation, it is his style that makes it a winner. He is very low-keyed and his manner of keeping his voice at one volume level makes him an artist to be enjoyed while sitting back and relaxing.

In fact, the hallmark of this album is that you want to relax while listening to it.

Besides the fact that it is the song most associated with Redbone, "Shine On Harvest Moon" has things to offer that weren't even heard on television. On *Saturday Night Live* there was Redbone, sitting in a chair, strumming his guitar and singing solo. On the album, he is backed up by the barbershop quartet singing of Captain Billy's Whiz Bang, the whistling of Jerry Feifer and the banjo of Eric Weissberg (of "Dueling Banjos" fame). This song is well on its way to becoming a novelty classic.

Every song has something different to offer. "Diddy Wa Diddy" is an excellent remake of the Blind Blake song. "Nobody's Sweetheart" gives us a tuba. Many are good, even moving songs, while others give us nice instrumentals. There are even some of his own fine blues adaptations.

Redbone's fine arrangements feature such oddities as trumpets, banjos, tubas, cellos and other instruments rarely heard on the album of a "pop star."

In his unique singing style,

Redbone growls, yodels, and clears his throat in a way that gives us a sound which is a pleasant departure from a lot of the trash that is heard on radio today.

Radio has proven a major problem for Redbone. He simply doesn't get airtime. Redbone is one of those few performers who doesn't care about producing records. It took him about five years to produce his first one, *On the Track*, and *Double Time* took the two succeeding years. His appearance on *Saturday Night Live* came as a bit of a shock because it generally was believed that Redbone would never make such an appearance.

Because it is such a departure from the sounds that are heard today, *Double Time* is an excellent album. It isn't played on radio, probably because it doesn't fit any particular format. *Double Time* is the type of album that should be played, if not as a relaxant, then as a break-up from constant rock. It should also be heard for another reason—if you don't have it, then you probably won't hear Leon Redbone for another couple years.

Cigar-chomping Leon Redbone has released a new album, *Double Time*, which includes his version of "Shine On Harvest Moon."

## Clear As Muddy Waters

by Steve Komarow

McKinley Morganfield's (Muddy Waters) new album *Hard Again* (Blue Sky) contains all the ingredients that have made Waters a fixture on the blues scene for the past 40 years.

Unfortunately, all the ingredients combine this time to make the same kind of cake he's made many times before. This does not make for a bad album, however.

The music has a relentless drive. Each beat seems to push the previous one away and then step aside for the next. This is the Delta blues for which Waters is famous. Any instrument, be it guitar, harmonica, or even Waters' voice is used for percussion.

Tempering this driving force is a down-home flavor found in lyrics about jealousy, love and life at its simplest. New Orleans is never too far away to visit.

Perhaps the strongest point on the album is the quality of the musicians. Waters' guitar is smooth and clean and his voice is as gritty as one could hope it to be. Joining Waters are such notorious blues personnel as Johnny Winter on the guitar, James Cotton on the harmonica and Willie "Big Eyes" Smith on drums.

On the best cuts, "Crosseyed Cat" and "Jealous Hearted Man", it is difficult to sit still. This is a tight band indeed, but no disco here. This stuff is mellow.

The problem with *Hard Again* is that you not only have heard it all before, but you've probably heard it done even better. The album is full of new titles, and some new lyrics, but its got the same beat and melody that have appeared on many earlier Muddy Waters albums.

"Little girl" for example, is a dead ringer for "Long Distance Call" which appeared a few years back. "The Blues Had A Baby" sounds like a rehash of "Got My Mojo Workin'" but without the excitement the former had on the *Fathers and Sons* album.

Despite this, *Hard Again* is an enjoyable record. The reason that all the songs are familiar is that Waters wrote all the songs and a different rendition of a classic Delta blues piece can be savored like a new recording of a Mahler symphony, if in both cases the quality is good. It is indeed a tribute to Muddy Waters that his music has been played so widely. Few modern writers have been imitated to such an extent.

Muddy Waters turned 60 not long ago and *Hard Again* belies his years. The music has life plus an ample dose of that gritty voice that can make a Yankee nostalgic for New Orleans. Waters still tours 35 to 40 weeks out of the year and won a grammy award, for his album, *The London Muddy Waters Sessions*, as recently as 1972.



Johnny Winters and James Cotton join Muddy Waters on his new album, *Hard Again*, for the Blue Sky label.

Ron Ostroff

## Reflections On Becoming A Persona Non Grata

Earlier this week I called the Hayloft Dinner Theatre to arrange to review their current production for another publication. I was told that Frank Matthews, the executive producer, wanted to talk to me.

### Commentary

When I finally reached Matthews, he said he had read my last review of his theater and felt that "since all the other 40 reviewers had liked the production...it is not in my best interests to spend money, and in yours to spend time coming to review our productions." That's why I didn't get an invitation in the first place, he told me.

With that one statement, Matthews banned a reviewer and a publication. When the arts editor of the *Hatchet* called to ask Matthews if Ron Ostroff would be allowed in representing that paper, Matthews replied that Ostroff would not be allowed in on comps (complimentary tickets). "In other words, you're screening my critics," the editor said. According to the editor, Matthews stated his

"firm" belief he had the right to do so.

The review which upset the producer questioned some of the things the Hayloft was doing and then made suggestions on how to resolve the problems. For that reason the dinner theater declared me *persona non grata*.

Critics, as Mr. Matthews obviously doesn't understand, do not write for the benefit of the theaters they review. Just because an area theater gives a review a pair of complimentary tickets to see a show does not mean that they have purchased his opinions.

I accept complimentary tickets because I, and the publications for which I write, cannot afford to purchase them. I can't afford it because I usually get no monetary compensation for my reviews. The papers can't afford it because they never seem to have enough money as it is.

When a critic goes to review a production, he is in that theater as an agent of his readers. His job is to do his best to give an educated opinion of what went on in that theater, on that night, so theatergoers will be able to

decide whether they would like to spend an evening in similar fashion.

If Mr. Matthews wants critics who will always tell him his productions are wonderful, even when they aren't, then I'm glad he's counted me out. If he wanted to put critics on his payroll as advertising copywriters or public relations persons to write beautiful reviews that can be clearly published as advertisements, that's fine. Then the critics would no longer be in the news business working for the readers, they'd be owned—pad, pencil and typewriter—by Frank Matthews.

And how do the readers make use of a critic? As a barometer. Unless you're reviewing the plays yourself, you will probably never find a critic you agree with all the time. Because that's not the way it's supposed to be.

A review is just one person's opinion. No more. Although the critic has probably seen more of what he's writing about than the average reader, the critic's published views should not be regarded as instant popular opinion—THE WORD on a particular play.

Critics are sent to review plays to give their own opinions so that others may use those opinions to get an idea of whether the production will interest them. It is not heresy to disagree with a critic.

But the good critic also serves another purpose. He gives the production publicity. No matter what the critic says about the play, he will be letting readers know about a certain production is playing in a local theater.

If readers are sure that old reviewer "O" is just a wind bag who doesn't know what he's talking about, or they enjoy seeing lousy theater, the choice is theirs to make.

So you see Mr. Matthews, I'm just trying to be honest and do my job. I call them as I see them. You and I both know that your dinner theater has the best food of any in the area. We also both know that the past two productions have been mediocre at best.

Harry Truman once told an aide under critical fire "if you can't stand the heat, get out of the kitchen." If you can't stand constructive criticism Mr. Matthews, you're in the wrong business.



The Program Board Films Committee presents:



## SINGIN' IN THE RAIN

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Friday, February 18

7:30 and 10:00pm

C Building, Room 101

Admission \$.75

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Director of the World Union of Jewish Studies in Arad who will speak on WUJS Programs.

Thursday, February 17

8:00pm

Marvin Center Room 404-406

Pass the warning.



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Saturday, February 19  
7:30 and 10pm  
Building C  
Room 101  
Admission: \$.75

Please note change in date and location of this feature.

# PROGRAM BOARD THIS WEEK

## Program Board/Governing Board Elections

will be held on Tuesday, March 1 and Wednesday, March 2.

**Petitioning for Candidacy has been extended!**

Candidates may fill out and drop off petitions as late as Tuesday, February 22. Positions up for election are:

**Program Board:**

Chairman

Vice Chairman

Treasurer

Secretary

**Governing Board:**

At Large Reps (2 positions)

Food Service Rep

Bookstore Rep

Parking Rep

Petitions may be picked up in the Student Activities Office (Marvin Center 425,427) until 5:00pm on Tuesday, February 23.

### Required Candidate's Meeting

All candidates must attend the Elections Committee meeting in Marvin Center 429 on Tuesday, February 23, at 8:30 pm to receive copies of the rules and other notices from the Committee.

## Sorry Folks!

No Disco this week due to three day weekend. Check us out next week in the Rathskeller.

WRGW and RatPAC

## Comedy Film Festival in the Rathskeller



The Three Stooges

Charlie Chaplin

The Marx Brothers

The Little Rascals

Laurel and Hardy



Saturday, February 19

7:30 pm—1:30 am

Admission—

\$.25 for Madison Hall Residents

\$.50 for all other students

Co-sponsored by the RatPAC and Madison Hall



# Interlude

by Mark Dawidziak  
Arts Editor

As the performing arts took a firm footing in D.C., so did a movement towards alternative types of theater. In the past 10 years especially, groups experimenting with traditional and unorthodox forms of theater have comprised a healthy component within the Washington theater community.

There are many ways to define "alternative theater." It should be clearly understood that this is an inherently bad

term, however, since it attempts to define many diverse groups and elements. This is especially true in Washington, an ever-growing center for the performing arts.

It might be best to first list what is *not* alternative theater. What option do they represent? Very plainly, they are an alternative to the bigger, established, full-scale productions of the Kennedy Center, the National Theatre, the Folger, The West End, Arena Stage and Ford's Theatre.

Alternative theaters are generally understaffed and badly in need of equipment, funds and facilities. By the same token, however, such theaters are also imaginative, resourceful, innovative and constantly experimenting.

The present may belong to the likes of the Kennedy

Center, but the best hopes for the future are on the side of those theaters which are experimenting at the grass roots of the community, because it is these which best serve and reflect the community of which they are a part.

If this sounds like a positive portrait of alternative theater, it's because if Washington is ever going to have a real theater community of its own, its firmest footing will come from such groups. The Kennedy Center and the other major theaters each offer us one type of theater. With its many theaters, which include the West End and National Theatres, the Kennedy Center gives Washington a chance to see many shows on their way to Broadway or on tour.

The other established theaters also give us performances vital to the performing arts community. This is not a portrait of competition between two groups. There is hardly an excess of arts in D.C. and the Kennedy Center is every bit as important as the New Playwrights' Theater and the Back Alley. The point is that these alternative theaters are the ones doing the original work and the experimenting. They are the closest to a regional theater community.

For all its funds and personnel, the Kennedy Center does little original work and in many cases is no more than a booking agency for shows on the road. Again, it serves a function. It doesn't, however, go past this to reflect the cultural needs of an area.

So, the alternative has become a reality in Washington. A group of theaters with names like ASTA (American Society of Theatre Arts), Back Alley, Black Repertory, New Playwrights', and the Waaay Off Broadway have demonstrated Washington's capability of, and potential for becoming a cultural center like New York or San Francisco.

Then, too, came the dinner theaters which offered yet another alternative, the chance to eat and see a show at the same time. This phenomenon may be a fad or a trend, but it is working in the Washington area where several dinner theaters are now in operation.

There is one thing alternative theaters share. They are not Equity theaters. Actors Equity is the profession's union. Since Equity productions must pay Equity salaries and abide by Equity rules, few alternative theaters can afford to become Equity. With the exception of one dinner theater, none of the alternative theaters benefit from the advantages or suffer from the problems of being Equity theaters.

The development of alternative theaters has not been, however, free of setbacks. The recent folding of the D.C. Repertory Company came as a disappointing surprise. Washington is now left without a major black theater group and is being deprived of a very vital cultural section of the arts in D.C. Hopefully, there will be some group which will fill this blatant gap.

Regardless of such setbacks, alternative theaters have arrived, in many cases topping their wealthier Equity counterparts in originality and innovation.

This special section has been designed to explain some of the hows and whys of alternative theater, who they are and what their goals are. It is by no means a complete chronicle; it is merely an introduction and a little history. It is an attempt to show that if Washington has a cultural legacy to offer, it will grow out of the work of these theaters. Hopefully, the work of the alternative theaters will greatly aid in truly making Washington an actual cultural center.

Interlude will appear from time to time this semester in the Hatchet, taking in-depth looks at issues and trends in the arts in the Washington metropolitan area. Future issues will deal with the arts at GW and the museums of Washington.

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# Some Alternatives For Wa Playwrights' Offers Theater Innovations

by Mark Dawidziak  
Arts Editor

The New Playwrights' Theatre experience all was crystallized with a play called *Hagar's Children*. With this production, the D.C. critics pulled out the stops and acclaimed the play one of the most challenging, innovative and impressive shows in the Washington area.

Joseph Papp, director of the New York Shakespeare Festival, apparently agrees with this verdict. After viewing a performance of *Hagar's Children* he decided to take the play to New York with the entire New Playwrights' cast.

"So much is happening after five years and everything's happening at once," said New Playwrights' Producing Director Harry Bagdasian. "This is the year we're really expanding. Our theme is, if you haven't yet discovered New Playwrights', now is the time."

After five years of struggling and experimenting, Bagdasian has seen New Playwrights' become the most vibrant alternative theater in the Washington area. "When we have to scrounge, we scrounge and when we have the money, we have the money," Bagdasian said, "It's all moving forward."

New Playwrights' was envisioned originally by Bagdasian as a "theater devoted exclusively to the nurturing of new plays and theater pieces by American playwrights." It was on this concept that the Playwrights' Theatre was formed in

1971 as part of the American Society of Theatre Arts (ASTA). With Kenneth Bloom, currently New Playwrights' associate producer, Bagdasian and six other friends formed ASTA as "an umbrella corporation," each with their own project in mind.

According to Bagdasian, ASTA was crippled by "a lot of infighting. Playwrights was getting the press," he said. "To be very frank, the Playwrights' Theatre was the strongest thing ASTA had going for it." Bagdasian explained that because of the disagreements, "particularly money," Playwrights' pulled out of ASTA.

"I wanted the freedom to do what I wanted to, when I wanted to do it," Bagdasian said. "I wanted a stage all to myself, devoted to New Playwrights'. I told the rest, either you put me totally in charge of ASTA or I'm leaving and they said good."

Since then all of the original ASTA members have gone their separate ways and Dona Cooper has become its artistic director (see related story).

The beginning years of the New Playwrights' Theatre were a struggle which saw readings and performances in Bagdasian's living room and in the basement of the record store, Bread and Roses.

Then in January, 1976, New Playwrights' worked out a deal to rent the building in which it is currently located. Artistic Director

Paul Hildebrand, who left a job with the National Endowment to come to New Playwrights', put up \$500 of his own money to help get the building.

The theater is now leasing the building with a five-year guarantee. Since moving in, the company's most successful productions have been realized: *Sirocco*, *Gymnasium*, *Hagar's Children*, *Bride of Sirocco*, and the currently running *Fox Against the Fence* have all demonstrated New Playwrights' ingenuity and creativity in using its limited space and funds.

One reason New Playwrights' has been so successful is the way the company puts on a play. Traditionally, Hildebrand explained, the playwright did his work alone, the director gets it, does his work and he gives it to the actors. "If the actors have problems they go to the director," Hildebrand said, "The director ends up being a referee. There's a lot of space between actors and playwright. This is not a collaborative effort."

The New Playwrights' method, Hildebrand explained, is a week in which "a team works with the playwright and explores the creative process." Three teams, a full production and two stage readings, will work with three pieces, each with a full ensemble—cast, director and playwright. In this workshop atmosphere they look for the commonality of the pieces, a hypothesis which will be explored.

"The object is to prepare a short piece which illustrates what has been learned about that hypothesis," Hildebrand said. "It builds a good working relationship with everybody and gets the creative juices flowing. Through experience we learned that it leads to actors having a more personal experience with the work—greater richness, integrity and personal commitment."

The idea behind this process is that the script now represents, not the beginning, but the "endpoint." "It's written only after the creative process is complete," Hildebrand said. "It's created like a choreographer working in a studio with dancers."

Such an experience might include such workshops as when Robert Graham Small, the director of *Hagar's Children* took the cast out

to a farm to live for a week, much like the one portrayed in the play.

According to Hildebrand, New Playwrights' receives four to five scripts a week. A team of scriptreaders go over them all, with at least two reading each one. They write critiques and Hildebrand reads the ultimately recommended ones and passes them on to Bagdasian.

"If a script is rejected," Hildebrand said, "and the majority of them, of course, are, the playwright gets an extract of the critiques, pointing out weaknesses. We give them more than just a rejection. Some scripts get more than criticism, they get encouragement." Every spring, New Playwrights' conducts a nation-wide script search.

To realize its considerable accomplishments, New Playwrights' has done everything from bake sales to selling balloons. One special event is *Dramathon* which was done last year and will be revised again in March. *Dramathon* is 54 continuous hours of plays, readings and theatrical presentations. This year over 25 plays will be presented with over 100 actors used in this major fund-raising event.

Even though the budget has jumped from \$51,000 last year to \$100,000 this year, money problems still plague and hinder New Playwrights'. "*Hagar's Children* was put on, literally, with a shoe-string budget," Bagdasian said. "We have a couple of plays now which are interesting but we don't have the

funds."

New Playwrights' is completely non-Equity and Bagdasian is "not looking forward" to the day it will become Equity. "It practically doubles your budget," he said, "but I can't predict the day when we'll have that type of money."

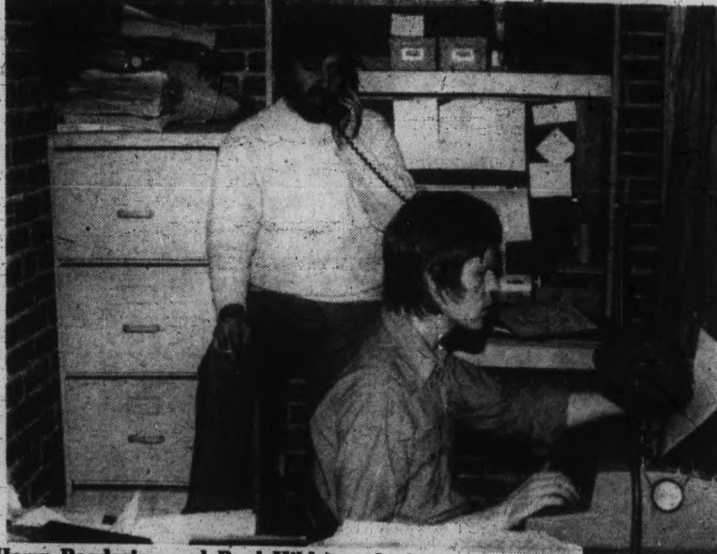
Bagdasian has high hopes for his long-range plans. Besides redesigning the current facility, Bagdasian would "eventually like a conservatory. We'd like to do a lot of



The unfinished set for *Fox Against the Fence* as it took shape in the New Playwrights' Theatre. (photos by Rob Shepard)



Harry Bagdasian, the producing director of New Playwrights', discusses the scale model of the *Fox* set with director Robert Graham Small.



Harry Bagdasian and Paul Hildebrand, the artistic director of the New Playwrights' Theatre, at work in the theater's office.



James Brady and Richard McNair in a tense moment from the play currently at the New Playwrights' Theatre, *Fox Against the Fence*. (photos by Rob Shepard)

## ASTA No

by Mark Dawidziak  
Arts Editor

The arguments and infighting among the founders had brought the American Society of Theatre Arts (ASTA) to a standstill. They had a theater but they couldn't seem to agree on how the stage should be used.

The bickering finally took its toll. Harry Bagdasian took his Playwrights' Theatre out of ASTA. Ken Bloom, another of the eight original founders, soon followed Bagdasian over to the New Playwrights' Theatre where he became an associate producer.

Then, a year ago last July, the remaining directors voted to make Dona Cooper ASTA's artistic director. In the words of one of the founders, Harry Bagdasian, "She's making a go of it. She's showing it can be viable."

The turn-around started with what Cooper herself called "a major shake-up in staff and funding." ASTA was starting again and Cooper made the decisions by herself. "I choose the season, the directors and all the material," she said. "I'm producing director and artistic director."

With its latest production, Cooper's own *Opus Eleven*, ASTA is finally receiving the critical attention. Fascinating in concept, Cooper dug deep into the material available on Lizzie Borden and made a play out of it. "Financially we're much more stable than last year," she said. "We've got two grants from CBS and we're starting to get really fine artistic reviews."

Like the other alternative theaters, ASTA has its own philosophy which makes it unique. In this case,



# Washington Theater-Goers

## Alley Moves To The Front

by Pam Horwitz  
Asst. Arts Editor

It is the close intimate setting of Monk's Place, an old bar on the west coast. The sound of waves is heard off in the distance. We look through the legs of chairs turned upside down on small round tables. Fish net is strung out on the ceiling, hanging low where it has become torn.

The Back Alley Theatre (BAT) production of Tennessee Williams' play *Small Craft Warnings* is strangely different from the lavish productions many students associate with the Kennedy Center or National Theatre. Here the audience is part of the action. Engulfed in darkness, there is no separation between audience and actor.

BAT's uptown theater—Back Alley Playhouse, 1365 Kennedy St., NW, one of two (the other is the Back Alley Studio, 617 F St., NW), is a good-sized room with seats on two adjacent sides of a square stage. The two sets of seats are divided by a large pillar. The stage is small and slightly lower than the upper seats. As the actors play out the scenes, the audience feels as if it is in Monk's Place along with the characters.

This is BAT's version of experimental theater and the company has been at it the longest of anyone in D.C.—10 years. Naomi

Eftis, artistic director, principle administrator and fundraiser, founder, president of the board and officially titled producing-director calls BAT an experimental neighborhood arts theater—it becomes evident that this is exactly what it is.

Most of the publicity for BAT goes out through word of mouth, Eftis said. Those who have come to see *Small Craft Warnings* are a mixed variety; black, white, brown, jeaned, skirted, etc. Although the acting is not great, it is of passable quality. For the \$3 charge it is a bargain.

*Small Craft Warnings* is about a group which is seeking a satisfying love experience. The group congregates at Monk's Place and includes a doctor who has lost his license but continues to practice illegally using Monk's phone for an office; a prostitute, Violet, who has been living in a room over the penny arcade, without toilet facilities and now wants to move in with Monk; and Leona, who has been living with and supporting Bill, a stud with the hots for Violet. And there are others—just as desperate.

Leona, the central character, is played well by Caron Tate. Her presence is dynamic and usually well-timed. She tends to become a little overbearing, but manages to balance it out with especially



Doug Wallick, Michael Kubler and Caron Tate as they appear in Tennessee Williams' *Small Craft Warnings*, currently at Back Alley's Uptown Playhouse.

well-turned phrases.

Monk, played by Barry R. Burns, has the stage to himself a couple times during the play but does not quite capture the spirit of an old bartender reminiscing on the joys and ills of life as he cleans his place. His concern over Violet taking a bath before going to bed with him, however, is demonstrated rather well.

Both Tate and Burns, along with the rest of the cast, are members of BAT's senior resident company. The 24 actors in this company are trained by BAT. Eftis said the reason BAT developed its own training facility was that in 1967 when BAT began there were very few opportunities for actors to get jobs in D.C. Because of this lack of skilled actors, it's necessary to train people in order to run a theater.

The actors range from 20-40 years old. All casting is done on a non-racial basis. BAT is the only theater in the city which follows this policy of casting. It provides that all parts are open to anybody who demonstrates the ability to handle a role.

Many actors have gone on to do other work in the theatre. Especially notable are Douglas Turner Ward, who has become artistic director of the Negro Ensemble Company in New York and Douglas Johnson, who has his own company in Chicago.

Another went on to get an Emmy for a one-woman show, one is a producer for *The Rockford Files* and one went on to Yale on a full scholarship for a theater program offered there. John Wentworth, who founded the Washington Theatre Club, was also affiliated with BAT productions.

Not only does BAT have a senior company but also Actteen, a company which is composed of youths 15-19 years of age. Doug Wallick, who played an Iowa kid, Bobby, cycling along the coast in *Small Craft Warnings*, is from Actteen. He gave a short perform-

ance as a boy to whom homosexual advances had been made by Quentin, played by Michael Kubler.

Actteen's 13 members include teenagers, some of whom are still in school. Some have been referred to BAT by the courts, while others have drug problems. Actteen, according to Eftis, gives these young people on-the-job training. BAT, itself, is part of the D.C. School Without Walls program.

In addition to the two acting ensembles, BAT has classes for beginning, intermediate and advanced actors. It also has technical, behind-the-scenes workshops including publicity and playwrighting. BAT has come a long way. The two theaters it runs today were just a back alley in '67 and the staff, all volunteers. One thing hasn't changed, that is the policy of producing works of local talent.

Now 68 per cent of the 10-12 shows produced a year are written by local playwrights. A series of black plays were produced by BAT for T.V. and they received 3 local Emmy Awards. *Small Craft Warnings* and two other productions slated for this year are slight departures from the company's usual fare.

Just recently BAT received a Ford Foundation grant under *The New American Play Series* to produce new plays. Two projects in the works by BAT are *Gandhiji*, by Rose Goldenberg, which portrays the life of Gandhi from the woman's point of view, according to Eftis. The other is *Tricks*, by Don Anderson. This Eftis described as a black musical with poetry set against jazz music.

Eftis looks to the future with hopes of developing an acting company for the elderly and a dramaturge program (one which would encompass all the creative processes of play production). BAT now has credibility and under the drive of Eftis will continue to expand into an even more effective vehicle to bring experimental arts into the D.C. neighborhood.

against *The Fence*, which examines the murder.

readings, a lot of workshops—classrooms to teach and develop mime, voice and diction, the history of the theater, practicing it in the afternoon and doing it in the evening.

"I'm tired of saying no," Bagdasian continued. "We almost didn't do *Hagar's Children* because of expenses. My goal is to get together the most talented people I can, and see Washington become a center for the craft."

## How A Viable Theater

it's Dona Cooper's own personal stamp which guides the productions. "At this point I can tell you what our philosophy is—adaptations of popular pieces," she said. These adaptations have included combinations of stories from Oscar Wilde's plays and a combination of two 1880 melodramas.

"We're very production-oriented," Cooper said. "Our new scripts are not written to be published somewhere else. I don't think we have finished copies of any of our plays." Cooper estimated that Lizzie Borden's writings were rewritten at least five times during the production of the play.

"I'm not looking for a play," Cooper continued, "I'm looking for a piece of theater. We're going for that hour and a half. It's happened so many times that you'd love to do a show for 'that' scene. Well, if you pick the right play you won't have to do 'that' scene."

Cooper added that if "someone came up and said, 'I have to have that play,' fine. But we're not aiming for that. I think our work is very special. I just don't think it's mass produceable. It's like a dance company more than a theater company."

Now that ASTA is getting established it is also starting to get an audience. Even though it didn't plan on a specific audience, Cooper finds that ASTA is attracting people who are "well-educated, well-off, not rich, 25-40, who are acquainted with the types of pieces and who appreciate and understand the concept."

For future projects Cooper mentioned the possibilities of adapting for plays the life of Sarah

Bernhardt, the Salem witchcraft trials, and the "happy" writings of Scott and Zelda Fitzgerald.

"Our actors and technicians are getting better and better," she said, making special mention of Jay Allison, an "excellent" director and set designer Russell Metheny, whom she described as "absolutely brilliant." "He [Metheny] is going to be a major force in American theater and I don't say that lightly. He's getting a deserved reputation. I can't think of anyone to compare with him."

Cooper also said that she would like to see the theater remain non-Equity. "The word professionalism and the word Equity are not synonymous," she said. "I'd like to see a theater that made it without Equity...a community theater."



very production oriented



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Dona Cooper  
more like a dance company



# Dinner Theaters: Wine and Watch

by Ron Ostroff

The dinner theater. It sounds like it consists simply of a restaurant and a theater under the same roof. Actually, it's usually a lot less.

Dinner theater is a creature of two conveniences—the convenience of having dinner and seeing a show in the same place, and the convenience of having the theater in suburbia where most dinner theater-goers live.

But in the transition from more conventional theater and dining, some things are lost. Many dinner theaters are no bargain.

In a regular inner-city theater, a company of Equity (union) actors tend to enhance the production. These are professionals, and some big name stars in places like the Kennedy Center, the National Theatre, Ford's and the Arena Stage. Tickets are usually expensive, but most times worth the price.

On the D.C. metropolitan dinner theater circuit equity seems to have the opposite effect. The only remaining Equity dinner theater, after the closing of the Mosby, is the Hayloft in Manassas, Virginia. Because Equity actors are so expensive, the Hayloft does not seem able to afford enough performers to properly produce its shows.

In *Kiss Me Kate*, the huge chorus that makes the number "Another Op'nin', Another Show" such a delight was cut out along with about one-third of the script, according to one of the actors.

Despite the presence of Equity actors, *Kiss Me Kate*, a wonderful play, bombed. Most of these Equity pros at the Hayloft weren't even any good. If the Hayloft had been like the other area dinner theaters, allowing non-Equity actors to perform for a small salary or wait tables for tips, the audience would have seen a better show.

In Hayloft's next show, *Last of The Red-Hot Lovers*, the cast was cut again. This time the cuts were made to give one actress a chance to play the roles of the three women the male lead is trying to have affairs

with. The woman was good in one of the roles. The male lead was lousy. His accent moved from the deep south to Jersey City. Equity just hasn't worked at the Hayloft.

The rest of the dinner theaters use persons who technically could be called amateurs. Most of them, however, are not. Most are young performers trying to work their way to something big. The dinner theaters give them the opportunity to act in between waiting tables to survive.

Many persons don't like to see

Most performers don't seem to mind that much. Some regard it as the only way to break into the business. As one young woman put it "I'd rather wait tables for a few years while acting in a dinner theater and then go on to something better, than waiting tables for the rest of my life in some dingy truck stop waiting for the big break."

Once the performers get on the dinner theater stages, the problems begin. First of all, many of the stages are small. If you've got a large cast, as in the Burn Brae Dinner

music. This music does have one advantage—an actor explained that "the orchestra can't make a mistake with a tape. So now it's up to the performers to do it on their own." And some performers do. In Burn Brae's *Sound of Music*, Maria valiantly tried to sing brightly and keep up with the tape. She failed. She was singing and moving so fast, she looked as if someone had given her a little speed before the show.

Better than the tapes is the live orchestra at the Harlequin Dinner Theatre (Rockville, Maryland), the

stuffed shrimp, lots of salads, Buffalo meat (yes, Buffalo meat!) and lots more. The Harlequin's food is also notable.

But the main problem with Washington area dinner theaters is one of balance. In most cases, you either get a good show or a good meal. Rarely do you get both.

The Hayloft has fantastic food at the buffet and theatrical murder on stage. The Lazy Susan's acting is decent, the food mediocre. The only balanced dinner theater seems to be the Harlequin. Its usual fare is a good meal topped with an equally good show.

Dinner theater audiences seem to be composed mainly of suburbanites—persons who either live near one of the theaters in Virginia or Maryland or are scared to journey into downtown D.C. at night. Usually the persons do not know too much about theater. Most of them have seen few shows. And the ones they have seen were probably done at dinner theaters.

As an older woman put it, "This crowd is different from the one you get at the Kennedy Center. Those are all rich society folks. These people are average middle-class people out to eat, laugh a little and have a general good time."

Dinner theaters have one big advantage over the inner-city theaters—price. For around \$12 you can eat and maybe even be entertained at a dinner theater. If you subscribe to the dinner theater, each show may cost as little as eight or nine dollars.

A good seat at one of the theaters in downtown D.C. will cost you at least that much. And that's while going hungry. But even if you can get an orchestra seat for six or seven dollars, you'll get more for the rest of your money at a dinner theater.

In the past few years, most area dinner theaters have moved away from productions of silly sex farces to the more theatrically sound musical comedies. *Kiss Me Kate* is a big improvement over *Ladies' Night In a Turkish Bath*.

All the dinner theaters have to do now is take Harlequin's lead and improve their play selection and some of their performers' acting. Then dinner theaters will really be a bargain.



actors waiting tables. They say it's demeaning in addition to practically being slave labor. Most customers love the informality of it. A real actor waiting at my table. The customers say it makes them feel closer to the production and makes the production seem more realistic.

Theatre (Burtonsville, Maryland) production of *Sound of Music*, that means you romp through the second tier of tables as well as the stage.

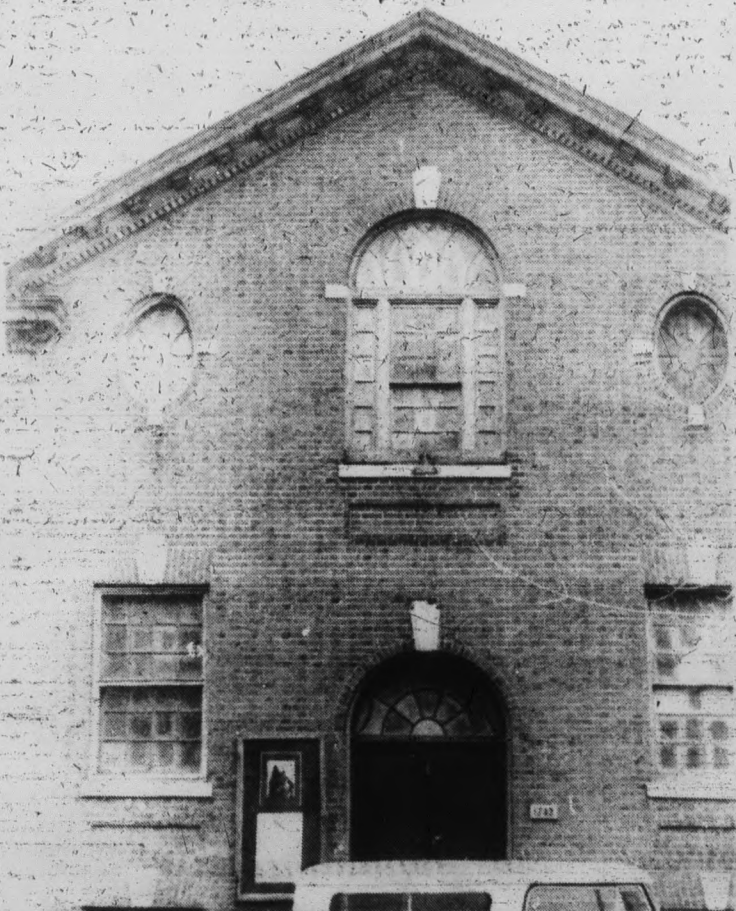
The largest dinner theater stage I've seen in this area is the one at the Lazy Susan Dinner Theatre in Woodbridge, Virginia. In the current production of *I Do, I Do*, most of the stage seems wasted. One of these days the folks from the Burn Brae may hack off a piece of the Lazy Susan's stage so they'll have more room for the *Sound of Music*.

Another problem is the music. The Lazy Susan, The Burn Brae and other dinner theaters use taped

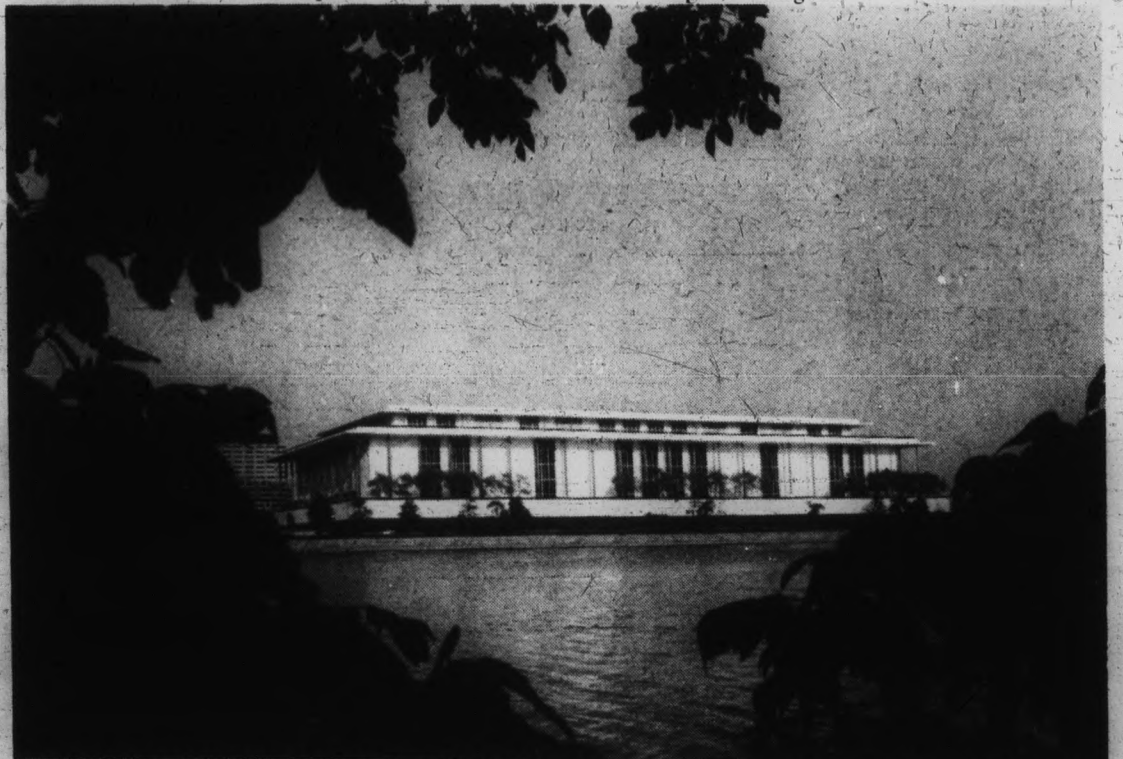
best of the area's dinner theaters. The real orchestra makes the production sound more like a musical instead of a taped television sitcom.

The food is usually the main reason persons go to dinner theaters. In most area dinner theaters, it's good. All serve unlimited buffets. You can starve for the previous week and then pile the food in until show time.

At the Hayloft, the food is excellent. A recent menu included steamship round of beef, Long Island Duckling, knockwurst and sauerkraut, crabmeat crepes,



The outside of the New Playwrights' Theatre contrasts sharply with the sprawling expanse of the Kennedy Center. (photo by Rob Shepard)





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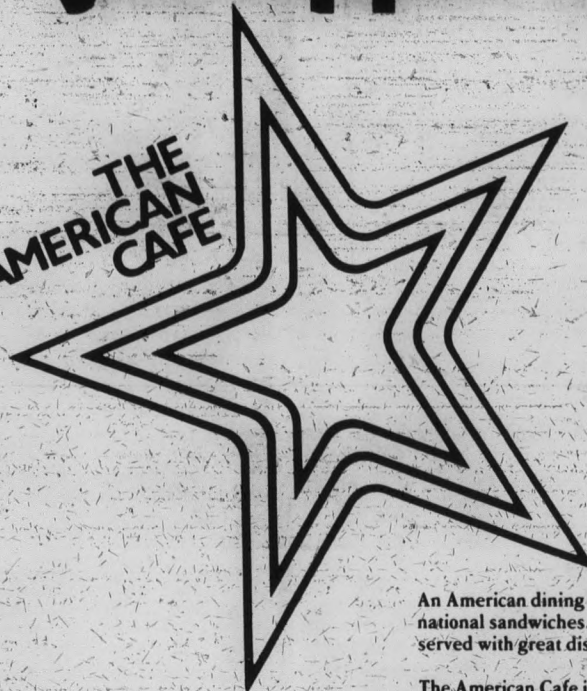
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## Third Kinkiest

# GW Ranked In Sex Survey

**SEX, from p. 1**  
California State University at Long Beach and Ohio State is a close second, according to *Genesis*.

GW may be twentieth on the general list, but in kinky sex it's superseded only by Rutgers and San Diego State. *Genesis* defines kinky sex as involving "bondage and discipline, sadomasochism, master-slave role playing, mechanical aids, and water sports."

Water sports is GW's forte, according to *Genesis*. "Over 91 per cent of the GW students we surveyed are proponents of water sports—urination and enema indulgences," Armstrong writes, after which follows a detailed recapitulation of a recent sporting event.

"I didn't know sex here was that

kinky," said Suzanne Reidbord, 19, "but it is good. I'm proud of my school."

Most were surprised that GW should merit such a distinction. "The sex at GW isn't that good," sophomore Beth Bookbinder said. "It isn't that exciting. Most of the guys here are virgins. The girls, too. All that sex doesn't exist here—unfortunately."

Thurston Hall Resident Assistant (RA) Ann Bisgayer seemed intrigued. "Lead me to it," she said. "I've been looking for sex—straight or kinky, I don't care."

Another Thurston RA, David Lowenstein said, "I think kinky sex is great. But I can't say it's great at GW." "I'm surprised we made the grade in kinky sex," was another

girl's comment, "I'd have thought we were a lot more active in oral sex."

*Genesis* broke its 20 sexiest into four categories: oral, anal, group and kinky. The leaders in the first three categories were, respectively, Hunter College, the University of Minnesota and the University of Texas.

*Genesis* claims that 115 colleges were surveyed, and that 6,600 questionnaires were filled out. Personal interviews were conducted as well. Nevertheless, no one interviewed by the *Hatchet* could recall seeing a *Genesis* questionnaire on campus.

"Who did they survey?" asked Carol Herz. Thurston Resident Director Mike Gross said "I'd like to know where they got their information."

Not everyone was amused. "It's nothing but a lot of bullshit," sophomore Eric Freed said. "It's just a way to sell magazines." Mimi Garrity said that "this stuff belongs in the bedroom, not in the *Hatchet*."

Asked to comment, GW President Lloyd H. Elliott recalled a speech he heard Harry Truman deliver at the University of Minnesota several years after his presidency. "It came to the question and answer session, and this pretty, 17-year-old freshman girl got up and asked, 'Mr. President, what do you think about birth control?' Truman looked at her and said, 'Young lady, that's your department. I am an old man.' So that's all I'd care to say: That's your department, not mine." Elliott did show some interest, however, in the other colleges on the list.

GW is the only area school to make the *Genesis* list this year. American University was on the list last year, but was dropped this time. According to some, it's hard to imagine why.

"I can't believe that GW is considered sexier than AU," Susan Pierson, a GW employee said. "They're a lot worse than we are."

The American University *Eagle* may lend credence to that view. It reported last semester that a male student was found in a women's bathroom in a dormitory, lying on the floor with his hands and feet bound. He was smeared all over with toothpaste, and a toothbrush was inserted into his body.

He said that he had been engaging in a "voluntary heterosexual relationship" and had been left there in the condition described.

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DATE: FEB 23

TIME: 10AM-3PM

LOCATION: MARVIN CTR.

## Holiday Hours

During the holiday weekend the University Library will be open its regular hours. However the Law Library will not be open on Monday and the Paul Himmelfarb Library will be operating on special hours.

### HIMMELFARB LIBRARY

Friday, Feb. 18	7:30 a.m. - 6 p.m.
Saturday, Feb. 19	10 a.m. - 6 p.m.
Sunday, Feb. 20	10 a.m. - 6 p.m.
Monday, Feb. 21	10 a.m. - 10 p.m.

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## Bulletin Board

### ANNOUNCEMENTS

Wanted: engaged couples to participate in a perceptual study  
Earn: \$10 per couple for a one-half hour testing session  
For further information contact: Ron Garson, M.D., Center for Family Research, Ross Hall, 676-2624 or 232-4319 (most evenings).

Do you like discos? Movies? Bands? It can happen at the Rat. Join RatPAC! Meetings every Thursday at 9 p.m. in the Rat. Let us entertain you.

Students with a parking problem and/or a suggestion for improving student parking here at GW may contact Ron Schnepfer, student parking representative, by leaving a note for him in the Student Activities Office, Marvin Center 427.

IF YOU don't feel well, come to the Hillel. We will cure your blight, with Shabbat meals on Friday nights (5:30 p.m.).

What comes once a week, costs nothing, tastes good, and is good for you? Hillel's Friday snack and speaker series, every week at noon.

!!WOW!! I've just discovered the ultimate high—being active at the Hillel!! 338-4747. Do it up!

Graduating? Look into the 12-month Legal Assistant Program offered by the CEW Center. Information session Wednesday, Feb. 23 at noon. Call 676-7036 for room location.

Considering a career in publications? The CEW Center's Publication Specialist Program offers an information session Tuesday, Feb. 22 at noon. Call 676-7036 for room location.

Mortar Board is a national honor society of men and women for the promotion of women and the ideals of the University. The membership qualifications are: senior standing by fall 1977; a minimum 3.0 GPA and significant participation in the University or community. Information forms are available in Marvin Center 425. Deadline is March 7, 1977.

!!GUCCI!! Now that we've got your attention, we'd like to tell you that Hillel is active and growing, so put on your clogs and come on down!

If you'd like to learn Hebrew or Yiddish for free, come to the Jewish University at the GW Hillel!

Consciousness raising groups forming. Interested people call Womanspace office on Wed. or Thurs., or drop a note off at rm. 430 Marvin Center, 676-7554. Meeting to work on guidelines for self defense course will be Friday at noon in rm. 430 Marvin Center. For info call Laura 243-6574 evenings or Theda 332-6100 ext. 404 days.

Representative from Northwestern University (M.A.T. program) will be on campus to talk with interested students. Marvin ctr. 407, from 1:00-3:00 pm. Call 676-6217 for an appointment or go to rm 407.

Tom Stoppard's comedy "The Real Inspector Hound" will be presented by the Footlights in the Marvin Theatre, Tuesday, Wednesday, Thursday and Friday 8-11 March. Tickets will be on sale in the box office (676-7410) and at the information desk from 28 February.

Federal Government Job Hunting—A representative from the Civil Service will speak on the federal bureaucracy, tests, registers, and 171 forms. Effective job seeking methods. Today at noon in Marvin 426.

Recruiting: Feb. 2—Ford Motor Co., National Security Agency; Feb. 23—Ford Motor Co.; Feb. 24—Frederick Co., MD Public Schools, ITT Research Institute, Xerox Corp. (summer position for 1st year MBA's), Chase Manhattan (evening briefing); Feb. 25—Chase Manhattan.

Announcements: Federal Summer Internships—Good salaries & good experience! Good grades and 60 credits by June '77 required. Positions for a variety of majors: Business, Economics, Urban Affairs, Liberal Arts, Psychology, Engineering, Computer Science, Math/Statistics, Journalism, English, Public Admin., and Geography. Apply now—staggered deadlines. See Career Svcs! Summer Jobs with Xerox for students who have completed 1 yr. towards a MBA. Excellent salary and experience. See Career Services to sign up for an interview. Teachers: The Federal gov't will be accepting applications for nationwide teaching positions until Feb. 28 only. Visit Career Services for more info.

Any graduate student or business student interested in meeting people with their same interests should know about the Society for the Advancement of Management. To know more about the Society, please stop by room 423 of the Marvin Center.

OUR DOORS ARE open! It's your home away from home. The Black People's Union 2127 G. St. N.W. Come join us!

NOMINATIONS FOR THE George Washington Awards are being accepted through Feb. These awards are for special recognition of contributions made to campus life. For further information see: John Perkins, 4th floor Rice Hall, or call 676-6710.

WRGW IN THE Beginning—540 AM.

NEEDED: MALE STUDENTS 23 years or younger. Make: \$6.00 in one two-hour session. Participate in a group problem-solving study at the Center for Family Research. Call Ann Bunting or Maria Longo at 676-2624 or 337-3346 (7:30-9:30 pm).

ARLINGTON ENCOUNTER GROWTH GROUPS: Explore your identity and interpersonal effectiveness through honest feedback from others. Deal with your feelings and attitudes toward authority, rejection, caring, grief, and anger in a supportive ambience. On-going groups meet in the evenings, daytime and Saturday. call 920-0963 in Arlington, Va.

### HAPPENINGS

The International Society will host Mr. Ernest Tetteh, First secretary of Information, Ghana Embassy, Thursday at 4:30 pm. A film will be reviewed to be followed by a talk, coffee and refreshments. The GW community is cordially invited to attend this event.

Wet T-shirt Night, March 4, Marvin Center Cafeteria 10 pm.

GOD and HISTORY. C.A.R.P. sponsors lecture and discussion on "The Parallels of History," by Jack Jewell of C.A.R.P. Fri. Feb. 18 at 1:15 in Marvin Center rm. 409.

I.S.S. will hold a bake sale on Thurs. Feb. 24, outside 2129 G St., NW.

LAST CHANCE—For participants of the SERVE Book Exchange to receive your money and/or unsold books will be Saturday, February 19 from 11 to 2 pm in the fifth floor lounge, Marvin Center. Anything not arranged for by Saturday the 19th will be considered a donation to SERVE. Call 676-7283 to make arrangements.

The George Washington University Theatre will present William Shakespeare's *Richard II* on Thursday, Friday, and Saturday, Feb. 17-26 in the Dorothy Betts Marvin Theatre. Curtain time is 8 pm. Tickets are \$4 for general admission, \$2 for students. Call 676-6178 for reservations.

What are Zeolites? If you don't know, come hear Dr. George T. Kerr from Mobil Oil on Tuesday, Feb. 22 at 7:30 p.m. in Marvin Center 406. It is sponsored by GW American Chemical Society Student Affiliates and special invitations are extended to geology and engineering students, graduates and faculty.

The Mystery of Reincarnation, Thursday, February 17 in Marvin Center 402 at 8 p.m., sponsored by Summit International at GW.

The Committee against Racism will show the film *Last Grave at Dimbaza* and hold a discussion on apartheid in South Africa and its connection to American multinational corporations. Tuesday, Feb. 17 Marvin Center 418.

Martha's Marathon of Birthday Bargains is coming to the Marvin Center Ballroom, Friday, Feb. 25, at 8:00 pm.

The Columbian Women of the George Washington University will meet at the National Lawyer's Club on Saturday, Feb. 26. Congresswoman Lindy Boggs of Louisiana will be the guest speaker. The topic will be "The Political Woman." There will be an important business meeting to discuss equality in education. The meeting will begin at noon. The cost of the luncheon is \$8.50.

Turkish ball on Saturday night, Feb. 26. First floor cafeteria at 8:30 pm - 2 am. Food, folk-dance, floor dance. Sponsored by the Washington Turkish Student Alliance. Info. 243-6335.

LUTHERAN STUDENTS I'm here... where are you? Interested students drop by 1st floor cafeteria Marvin Center in window alcove to share mealtime with Tom Prinz, Lutheran Chaplain. Every Thursday from 11:30 a.m.-12:30 p.m.

### Unclassified Ads

Medical Office space for rent—710 sq. ft. next to GWU Medical School with unlimited parking privileges. Tel. 337-0728, if no answer please leave message.

Receptionist—for Hair Cutting. Unisex Salon. Connecticut Avenue, Dupont Circle area. Part Time \$2.50 an hour. Apply The Hair Cuttery. Phone office 232-9685.

MMBB is coming MMBB is coming! Friday, Feb. 25th in the Marvin Center Ballroom, at 8 p.m. All faculty, administration and students who would like to donate a gift please contact Marilyn Mundy x6688 or Diane Baker, at 659-3473. Make MMBB a success!!!!

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Resumes, articles, theses, professionally types at THE WORKPLACE. Call Margo to schedule at 223-6274.

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Need Income Tax help? Is your 1040 giving you trouble? Well then, help is just a phone call away. Call Joe at 723-2799 after 5:00 pm.

The Mystery of Reincarnation. Thurs., Feb. 17, Rm. 402, Marvin Center, 8 p.m. Sponsored by Summit Int'l at GWU.

SUMMER JOBS: Fifty state catalogue of over 2,000 summer job employers (with application forms). Send \$2 to: SUMCHOICE, Box 645, State College, PA 16801.

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Gay students of GW will be having a coffee house Wednesday from 8 p.m. to 10 p.m. in the Marvin Center fifth floor lounge. All interested men and women are invited to attend. This week a gay doctor will discuss the medical aspects of homosexuality and venereal disease.

### MEETINGS

AIESEC meeting. Today, Thursday, Feb. 17, in the Marvin Center Rm. 439.

Are you a Socialist? Then come to a meeting of the *Young Socialist Alliance* this Wed. night at 7:00 pm. rm. 437.

English Department Meeting: Fri. Feb. '25, from 3:30 to 6:00 pm at the Alumni House, 714 21st St. Program: Panel discussion based on Saul Bellow's lecture upon receiving the Nobel Prize. Panelists will be two professors, one graduate student and two undergraduate students. Refreshments.

There will be a meeting of the GWUSA Parking Subcommittee on Tuesday, Feb. 22, 1977 at 1:10 pm in Marvin Center Rm. 424. All interested persons are invited to attend.

CHESS—GW CHESS CLUB meets every Thurs. at 7 p.m. in room 421 of Marvin Center. All are welcome.

PI SIGMA ALPHA: There will be a meeting of the National Political Science Honor Society on Thursday, Feb. 17 at 7:30 p.m. in Marvin Center 407. All members must attend.

WISEMEN STILL SEEK HIM! Christian Fellowship, Wednesdays, 7:45 p.m. in the Marvin Center Rm. 426. Sponsored by the Wesley Foundation.

Part time filing position available. Morning hours preferred. 338-5057, Ms. Hayden.

To Steve Cesaro—sorry about my error. You're a special "brother" who I am very fond of—with love, Debi.

Counselors, arts and craft, music, drama, waterfront, and Israeli dance specialists needed for a 4 week Jewish resident camp. Camp Tel Shalom 598-5100 after 8.

Foreign student (male) seeking employment in American family as baby sitter and/or light house duties, in exchange for room and board and small salary. Please call Firouz or Chris at 527-3175.

Female grad. seeks girl to share kosher apt. Call Ilene 452-2589 until 4:00; after 6 call 365-8614.

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### Bulletin Board and Ad Policy

1. Bulletin Board is a free announcement service for campus organizations and University offices and departments.
2. Announcements must be typewritten and delivered in person to the Hatchet Business Office, Marvin Center 434, marked with the name and phone number of the individual placing the announcement.
3. Announcements must be limited to 30 words. Announcements over 30 words will not be run or will be run and billed as Unclassifieds.
4. Each organization is limited to two 30-word announcements per issue. Announcements will not be run for more than two consecutive issues.
5. The Hatchet reserves the right to reject or edit all bulletin board and ad copy to regulate the typographical tone.

### ASH WEDNESDAY—Feb. 23

A call to reform our lives and be reconciled with our God.

Solemn blessing of ashes, distribution of ashes and mass.

12:30 pm lower Lisner Aud.

Scripture Service and Distribution of ashes: 8:30 pm Newman Center Chapel, 2210 F St., N.W.

All are invited to share in this celebration. Sponsored by the Newman Foundation 676-6855.



# Editorial

## Think About It

Before the advent of the George Washington University Student Association (GWUSA), the Program Board/Governing Board elections, slated to be held this year on March 1 and 2, were the most important prizes in student politics.

Even though GWUSA has stolen the thunder from these two groups as a political entity, it doesn't diminish the importance of these elections. In fact, both the Program Board and the Governing Board have gained responsibility, authority and, to an extent, respectability, through the past year.

The Program Board will be the chief beneficiary of the vastly increased student activities budget which will be allocated by GWUSA next year. The board, which currently receives \$38,500 in order to meet the programming needs of a large and diverse student body, will probably receive around a 100 per cent increase next year, giving it the responsibility for spending \$80,000, most of which comes out of the tuition students pay.

Even before GWUSA was established, Marvin Center Governing Board elections were not hotly contested. However, the board's duties and actions have an effect on all students, since all must pay the Marvin Center fee which the board administers.

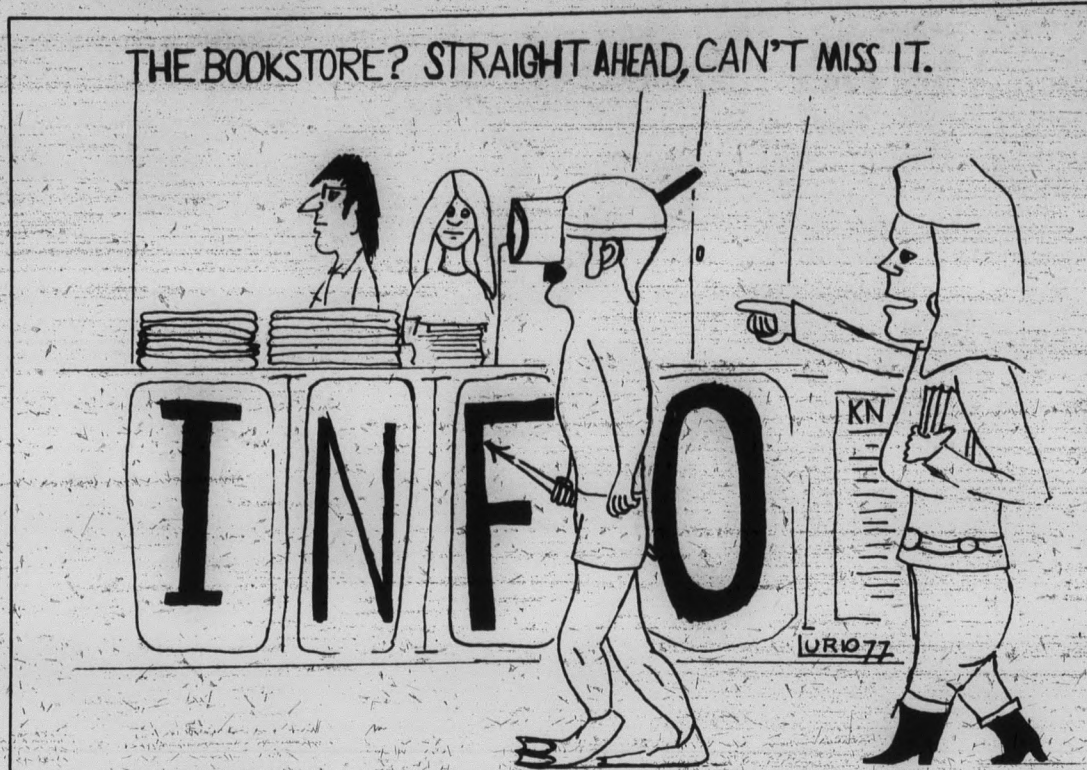
The Governing Board is also responsible for determining most of the policy involved in running the Center, the focal point for most students on campus. It assigns office space to student groups, makes policies for building usage and establishes how much the Center fee will be.

Due to the Center surplus, the Governing Board has also taken steps to provide even more services in the building, with food and record co-ops already approved (see story, p. 1).

Last year, in its recruiting drive following elections, Governing Board members stressed the word "power" in describing the group as one worth joining. But it's not power, political or otherwise, that is important in the operation of either board. What's important is the opportunity to provide service for fellow students, to have input into areas that affect students, and to gain experience by meeting different kinds of people and achieving results, not rhetoric.

Program Board elective positions include chairman, vice-chairman, treasurer and secretary. Governing Board posts consist of two at-large representatives, and food services, parking and bookstore representatives. The deadline for petitioning is Tuesday, Feb. 23. Petitions can be picked up in Center rooms 425 and 427; a mandatory candidates' meeting will be held in room 429 at 8:30 p.m. Tuesday.

It's a chance to get involved. Think about it.



Patti North

## Surplus Uses Expedient

In light of recent charges by Mark Shiffrin that the Governing Board's disposition of the Marvin Center surplus has been "both quick and reckless" (*Hatchet*, Feb. 14), I would like to clarify a few issues for students who still have questions.

As chairperson of the committee that made recommendations on spending to the board, no one knows better than I how much time and careful consideration went into planning for the surplus.

The committee held a total of six hours of open hearings at which students were invited to present their ideas and suggestions for use of the surplus. About 15 students came, some requesting a rebate.

Mr. Shiffrin, conspicuous by his absence, now renders a criticism that is, at best, pompous and contrived.

The Governing Board has considered a rebate and the majority favor the idea in principle. However, studying the cost of tracing all the students who paid the fee, it was found that a rebate's administrative costs alone would deplete the surplus considerably.

With this information, the board decided to keep the fee constant for the next two years. The fee has been raised by every previous board since 1973.

In addition, \$75,000 was allocated for expenditure on special projects to be chosen by the student body. Of the projects proposed to the committee, a record and food co-op and video tape equipment were recommended for purchase by the board.

Mr. Shiffrin may feel that these things do not coincide with scholarly pursuits. Perhaps then he does not understand that the Marvin Center is a student

union, traditionally a place where students engage in leisure activities and enjoy certain student-oriented services.

None of the students who have communicated their ideas to the board have ever expressed the desire to have the center's services academically oriented.

I further disagree with Shiffrin's statement that "even if we could manage a food co-op, we could not manage to do it right." Somehow I find it difficult to believe that Mr. Shiffrin represents the students since he is continually insulting them.

He might note that co-ops at other schools are enormously successful. In case he hasn't noticed, food and record prices in the area are exorbitant and the nearest co-op presently is at Georgetown University.

A bus for student transportation is being studied by the board, but has not been formally approved for purchase.

The total ceiling price estimate for all the projects approved: \$27,000, hardly "playing with a quarter of a million of our dollars, blowing it on pet projects," as Mr. Shiffrin erroneously suggested.

We are simply students who paid the Marvin Center fee representing other students who paid the Marvin Center fee, with no expense accounts, chauffeurs or dancing harems.

Although the final outcome remains to be seen, I believe that the students of GW can plan, implement and manage these projects reasonably and that, despite the pessimism of some, their ideas will soon be reality.

Patti North  
Chairperson-Building Services Committee  
Governing Board

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## Security Protection Inadequate

Rape is a prevailing concern for all females on the GW campus, especially for those who commute and must park in the garage spaces provided by the school.

After the uproar created by a series of rapes in the area, GW security pledged its service and cooperation in the further prevention of these incidents.

On Tuesday, Feb. 8, I was forced to park on the roof level of the 22nd and H Streets garage due to the lack of any other parking spaces in the area. I was in class until 11 p.m. and therefore my car was one of the few left in the garage. The roof level was especially deserted.

Upon returning to the garage, I asked a security officer stationed outside the H Street exit if he would mind escorting me up to my car. This is not a normal request but due to the lateness of the hour, I didn't feel I was asking too much.

The officer told me he could not

leave his position and that there was no one else around. There was no offer of any further assistance and I was told, "I think it is fairly safe."

Needless to say, I was a bit upset. Realizing that if I intended to return home that evening I would have to get up to my car I proceeded to wait for five minutes for an elevator which never came.

The officer, noticing that I had not made it up to my car yet, suggested that I walk up. Not that I mind exercise, but considering the fact that rapes have occurred at such hours as 4:30 p.m., the thought of walking up at 11 p.m. did not really excite me.

Obviously nothing happened to me since I am able to write this letter. However, this is not my main concern.

After reading the recent article on possible security guard unionization (*Hatchet*, Feb. 10) and pay increases quoting one GW officer as saying "A security guard has to endure

inclement weather, freeze up there in that garage at two o'clock in the morning..." etc. etc. etc., I felt I had to write.

The students have a right to expect protection from the school security force. The rather mild request of an escort, at 11 p.m. to prevent any personal mishap is, not too much to ask.

If security officers are not willing to put themselves out enough to protect students in an environment where protection has been proven necessary, I cannot see how they possibly justify their claim for increased pay.

Certainly security has been tightened because of the rape incidents and I am sure that the entire GW community is appreciative, but protection shouldn't stop here.

In the future, a bit more consideration for student's safety should be shown, especially at times when rapes are most likely to occur.

Kim Knight



# Upcoming Elections Important

The Governing Board/Program Board elections are coming up, and there are several things you can expect to happen from now until the elections are over.

Walls will be covered with posters advising all to, "Vote for me, I Win, You Win," or, "Vote Experience, Vote Joe Doakes," or, "Vote Out the Politicos, Vote John Doakes," or, worst of all, "Vote John Doe, Leadership, for a Change."

Is it any wonder students become disgusted with the whole process? Except in Thurston, where it is nice not to see the walls, students have ample reason to be turned off. However, there are some things to consider before totally tuning out everything.

The Governing Board has final say over the amount of the Marvin Center fee. The present budget is about \$1.3 million. The \$101 which full-time students pay at registration is a large part of that \$1.3 million. Because of the board's control over this amount of money, and because you are the source of money, you owe it to yourself to make sure competent persons are elected.

The Program Board will probably have close to \$80,000 to "play with" next year. It is, again, up to you, the student, to make sure that the elected officials are responsible enough to spend it wisely and do not "play with" it.

How can you make sure you aren't being taken for a ride?

Take an interest in the elections. Read the candidates' statements critically. When someone says, "I have experience because I was on Thurston Hall Dorm Council," don't nod your head. Ask what he did, ask what the dorm council did, and ask how his experience will help when this person runs into the circuses that go under the aliases of Governing Board and Program Board.

If you can't remember anything that this person did, do some investigating. Ask the *Hatchet*, ask your friends, or best of all, come to the candidates forum and ask the candidates yourself.

Be aggressive, don't be meek. Remember—it is *your* money. You want to be sure to get your money's worth, don't you?

Pete Kelleher

Deadlines for columns and letters are Tuesday at 4 p.m. for the Thursday edition and Friday at 4 p.m. for the Monday edition. All material must be typed, triple-spaced, on an 82-space line and signed with the author's name and telephone number. All submissions become property of the *Hatchet*. The *Hatchet* does not guarantee publication under any circumstances and reserves the right to reject material for reasons of available space, style or factual misrepresentation, and edit material for grammar, style and length.

Friends Don't let friends drive drunk — be a friend, so you can have a friend!

## Images of a Troublemaker

Photography by

Gary D. Landsman

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# U Mass, Hoyas Invade GW

by John Campbell  
Sports Editor

The Colonials will round off this season's home schedule with games against ECBL opponent Massachusetts and crosstown rival Georgetown, on Saturday and Wednesday evenings at the Smith Center.

When they go against Massachusetts on Saturday the Colonials will have to contend with perhaps the best rebounding team in the ECBL, and that could be a problem.

against Boston College. The senior from Glen Falls, N.Y. has collected a total of 246 rebounds this year.

Opposite Town at the other forward position will be Mike Pyatt, a 6-5 junior from New York, who was named ECBL player of the week, a week ago. So far this season Pyatt has averaged 13.8 points per game for the Minutemen, including a 31-point performance against Pittsburgh.

At center will be 6-8 Mark

enced five with Holloran and Tate at guard, Anderson and Smith at forward and Kevin Hall playing the center spot.

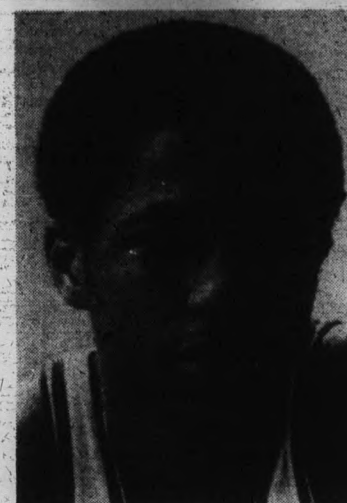
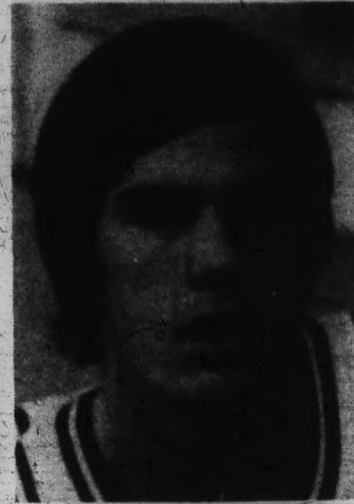
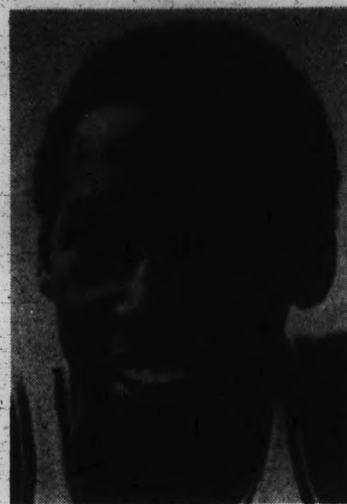
The last time the Colonials played Massachusetts was in 1971, when they were defeated at Madison Square Garden, 70-65.

In their last ECBL contest, the Minutemen defeated second-ranked Rutgers, 82-81, at Massachusetts, in a game in which Pyatt scored 26 points. Pyatt is currently number two behind West Virginia's Maurice Robinson in field goal percentage with a 55.1 per cent mark.

Following the Massachusetts game the Colonials will prepare to take on Georgetown Saturday at the Smith Center. In their last meeting, the Hoyas downed the Colonials, 68-63, in the ECAC playoffs held in West Virginia.

At guard for the Hoyas will be junior Derrick Jackson and freshman standout John Duren who has averaged nine points a game for the Hoyas. Jackson averages close to 16. Rounding out Georgetown's lineup will be Al Dutch and Gary Wilson at the forward slots with Ed Hopkins manning the center position.

The Hoyas beat St. Peters Tuesday evening and sport an impressive 17-5 record, the best of area colleges.



Clockwise from top left are Massachusetts starters Mike Pyatt, Mark Donoghue, Jim Town and Derick Claiborne. They will visit the Smith Center Saturday for GW's final ECBL contest.

## SPORTS

Last week against Villanova, the weakest rebounding team in the ECBL, the Colonials were out-rebounded, 36-33. So one might wonder what the Colonials plan to do on the boards against the league's top rebounding team.

The Minutemen will be paced by 6-7 Jim Town, who leads the team in both the scoring and rebounding departments, with a 14.9 scoring average and a 11.7 rebounding average. In a contest earlier in the season Town grabbed 27 rebounds

Donoghue, the captain of the Minutemen squad from Greenfield, Mass. Donoghue is the team's second leading rebounder with a 7.3 average while scoring over 12 points per game.

In the backcourt for Massachusetts will be junior guards Derick Claiborne and Alex Eldridge, who together have combined for over 150 assists and an average of over 24 points per game this season.

The Colonials can probably be expected to start their most experi-

## Women Swimmers Lose, Illness Plagues Team

### Goucher Capitalizes On Swimmers' Lack of Depth

by John Campbell  
Sports Editor

Despite improved times and a number of excellent swimming performances, the women's swimming and diving team dropped a close meet to Goucher College Monday night, 71-59.

"Considering the few swimmers we had to participate in the meet, I think we did an excellent job," swimming coach Sonia Clesner said.

The Colonials, who again had to swim without one of their team members, this time Lolita Nisley, could field only eight swimmers for the meet, including two divers. Last week Kathy Fasanella was out with a stomach virus similar to Nisley's, which sidelined her for over a week.

The lack of swimmers hampered the team in relays as the women placed a close second in both. This event proved to be the deciding

factor in the meet. According to Clesner, if the squad had been healthy GW would have taken the relays as well as the meet.

Individually, the women fared as well or better than the Goucher squad as they captured seven events.

Fasanella, in her first meet since an attack of viral influenza a week ago, won two events, including the 100-yard free style as well as the 50-yard butterfly, an event she has lost only once this season.

Wendy Busey also won two events by placing first in both the 200- and 500-yard free style races. Sue Keenan won the 50-yard free style, while divers Anne Jordan and Chris Napier both won their individual events, with Jordan taking the one-meter dive and Napier the three.

Due to the temporary lack of depth, many of GW's swimmers had to cover events and were unable to



GW's Anne Jordan demonstrates a perfect mid-air somersault during Monday night's meet against Goucher at the Smith Center. The women lost, 71-59. (photo by Larry Highbloom)

participate in their strongest races. For instance, Wendy Busey was forced to cover for Nisley in the 100-yard fly. Busey's strong point is the three free style events, of which she could swim only two because no swimmer can swim more than three individual events in a single meet, according to NCAA rules.

The women will now rest for 10 days before participating in their

final home meet of the season against American University, Feb. 24 at 7 p.m.

"Everyone should be ready for that one and we should turn in a

good performance," Clesner said.

The women will then travel to Pittsburgh to meet Pittsburgh University in their final meet of the season.

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# Kuzio Regains Scoring Touch As Women Defeat Gallaudet

The GW women's basketball team pulled away from the pesky Gallaudet Bisonettes early in the second half to coast to their sixth win in 12 outings, 75-53, at the Smith Center Tuesday night.

The Bisonettes played the Buff to a virtual deadlock in the first half, only trailing at halftime by two, but fell quickly behind in the opening

## Women Still Undefeated

The women's badminton team remained undefeated after its seventh match of the season as they beat Hood College for the second time this year, by a score of 8-6, at Hood College Tuesday.

In winning their seventh straight contest, the women captured six of the seven singles matches and two of the four doubles contests. One point is awarded for each match won.

"The girls did a good job," GW coach Don Paup said. "I got a chance to give the younger players some needed experience. I'd say we have good depth now."

In singles action, top seed Nadine Dombrowski won her match over Hood's Jenny Penniman, 11-3, 11-8, while second seed Wissie Wisner had little problem with Anne Hacheling, winning, 11-5, 11-6. Other winners for the women included Alex Sparacio, Kira Chuchom, Patty Coluzzi and Rita Juhasz.

The women split the doubles matches with the top doubles team of Wisner and Sparacio losing to Penniman and Emily Mayor, 15-17, 12-11, 11-15. The number two team of Chuchom and Coluzzi won their match against Hood's Sharon Moore and Sally King, 15-0, 15-1, while Asma Khalid and Juhasz split their two doubles matches.

The women will attempt to extend their unbeaten streak to eight on Friday when they take on William and Mary at the Smith Center, beginning at 7:30 p.m.

## Sports Shorts

Five hundred tickets, at \$1 each, are available for the basketball game between the Colonials and American University. They may be purchased at the Smith Center or the Marvin Center Information Desk. Tickets also will be available at the door for \$3. The game is Saturday, Feb. 26, at 8 p.m. in the Fort Myer Gym.

The men's swimming and diving team will host its last meet of the season on Saturday, Feb. 19 at 11 a.m. in the Smith Center.

The women's basketball team will host St. Mary's College tonight at the Smith Center beginning 7 p.m.

The men's basketball team will play host to Eastern rival Massachusetts this Saturday, Feb. 19, at 8 p.m. in the Smith Center.

Soccer players interested in spring training and try-outs for the fall season please contact coach Georges Edeline at 676-6893. Leave name and phone number.

minutes of the second half after GW's Cindy Loffel hit two straight outside shots.

Lise Antinozzi added a lay-up to give the Buff an eight-point lead which the Gallaudet women never seriously threatened.

For GW the game was highlighted by a 22-point performance by senior guard Holly Kuzio. Kuzio, who scored 15 points her last two games, riddled the Bisonettes' slower guards with seven lay-ups, with many coming on backdoor plays.

"We couldn't handle their speed," said Gallaudet coach Peg Worthington. "That number three [Kuzio] is very good," she said.

Besides Kuzio, the Buff's Marise James and Joan Nowotny scored in double figures. Five of Nowotny's points came halfway through the first half to rally the Buff from a one-point deficit to a four-point

lead.

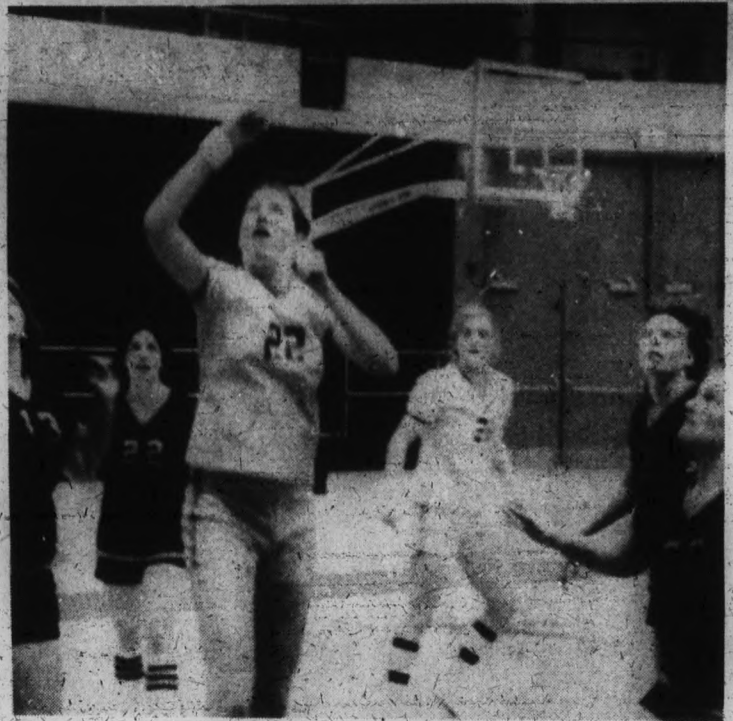
Nowotny also had numerous shots from under the basket which she failed to connect on.

The Bisonettes were led by Sandy McLennon and Debby Richards. McLennon sunk several long-range shots in the first half which prompted Worthington to remark that the Bisonette's "outside shooting has come along very well."

Even though Gallaudet lost by a 22-point margin, Worthington was "pleased" with the team's performance and called the outing "one of the better games of the year."

Other scorers for GW were Antinozzi (9), Jodie Yeakel (8), Debbie Edwards (5) and Melissa Herbert (2).

The Buff's next game will be played tonight against St. Mary's College at 7 p.m. in the Smith center.



## Where'd It Go ?

Joan Nowotny scores two of her 16 points in Tuesday's game against Gallaudet at the Smith Center. GW won, 75-53. (photo by Max Berlin)

# Buff Swimmers Lose First Invitational

A strong surge by Georgetown in the final laps of the 400-yard freestyle relay enabled them to capture second place in front of the Colonials in the First Annual George Washington Invitational held here last night.

GW, holding onto second place behind the front-running Eagles of American University, slowed down in the final laps of the evening's final event and finished last among the three teams.

Led by the diving of Scott Seabloom, who captured first place in both the one-meter dive and the one-meter optional dive, the Colonials could muster only 47 points compared to 59 for Georgetown and 68 for American, who virtually ran away with the meet from the start.

In other events, Andy Kurtzman took second place in the 1,000-yard freestyle as well as third in the 200-yard butterfly. John Fredrickson placed third in the 200-yard freestyle, while John Principato had a good evening, placing second in both the 50-yard freestyle and the



100-yard freestyle.

Dave Hamilton won second place for the Colonials and got them off to an excellent start in the final 400-yard freestyle relay, a lead the Buff quickly diminished. Peter Roleoffs also collected a second place finish for the Colonials.

"I thought the meet was very successful," said GW coach Ed Laso. "It showed us that we

need a lot more depth. If it hadn't been for that last relay we would have placed second, but unfortunately for us Georgetown finished first in that event."

It was evident that GW lacked the depth teams such as Georgetown and American have. However, both have had programs a good deal longer than the Colonials, who are

in their first year and are composed of seven freshmen and a handful of others.

"I think we've started the groundwork for an excellent program here at GW and with the recruits we have picked we're sure to have a top notch program in years to come," Laso said. GW reportedly has recruited eight of the area's 12 top swimmers.

# Massachusetts Gaining Ground In ECBL

by John Campbell  
Sports Editor

James Bailey of Rutgers University was named this week's ECBL player of the week for his performance in the Scarlet Knights last three ball games, in which he scored a total of 69 points and grabbed 38 rebounds as Rutgers picked up victories in two of the three contests.

Bailey, a 6-8 sophomore from Brooklyn, N.Y., scored 20 points in Rutgers' win over Duquesne while pulling down 11 rebounds, 24 points and 10 rebounds in a surprise upset at the hands of the Massachusetts Minutemen. He also pulled in 25 points and 17 rebounds in an extremely exciting contest at West Virginia which Rutgers managed to win, 68-66.

During that span he hit on 31 of 47 field goals for a shooting percentage of 65.9 while connecting on 7 of 13 field goals.

Eastern  
Collegiate  
Basketball  
League



Team	ECBL Standings League	Overall
<b>Eastern Division</b>		
Villanova	6-0	17-5
Rutgers	5-1	14-7
GW	4-3	12-10
Massachusetts	3-3	15-7
<b>Western Division</b>		
West Virginia	5-3	14-7
Duquesne	3-5	11-12
Penn State	2-5	7-14
Pittsburgh	0-6	4-15

Pittsburgh's Larry Harris has taken over the ECBL scoring lead from Duquesne's Norm Nixon. The 6-6 junior has upped his points-per-game average to an even 23 points, half a point ahead of Nixon who is scoring at a 22.5 clip. GW's John Holloran ranks third in the league in scoring with a 21.7 mark.

Rutger's Jim Bailey is closing in on the leadership in rebounding, trailing Massachusetts' 6-7 forward Jim Town by only a fraction of a point. Town, who will see action against the Colonials on Saturday, leads the league with an average of 11.7 rebounds per game, while Bailey possesses an average of 11.1.

West Virginia's Maurice Robinson continues to hold on to the lead in field goal percentage in the

ECBL, shooting 55.4 per cent. However, Massachusetts forward Mike Pyatt is right on his heels with a 55.1 per cent average.

Pyatt is the Minutemen's third leading scorer with a 13.8 points per game average.

Two West Virginia players continue to hold the lead in free-throw shooting in the ECBL. Senior guard Bob Huggins leads the league with an 88.7 free throw percentage while team mate Russell Chapman is close behind with an 87.1 mark.

Rutgers guard Ed Jordan relentlessly holds on to first place in assists, averaging 7.5 per game. In second place is Duquesne's Norm Nixon who dishes out an average of six assists per contest. GW's John Holloran is fourth averaging just under five assist per game.



# Scarlet Knights Outduel Colonials

## Turnovers, Poor Defense Continue Buff Tailspin

by Larry Olmstead  
Managing Editor

In a game epitomizing their recent misfortunes, the basketball Colonials suffered their fifth loss in the last six games, dropping their second contest this year to Eastern Collegiate Basketball League (ECBL) rival Rutgers, 112-90.

The point total against GW was the highest since 1973, when Virginia Tech, led by Allan Bristow's 52-point performance, defeated a good Buff team, 117-89.

In last night's contest, the Colonials were plagued by the same things which have followed them since their upset victory over Maryland two-and-a-half weeks ago, as inconsistent play, inconsistent foul shooting and inconsistent refereeing dropped their record to 12-10.

GW and Rutgers played a tight, rugged first half, with the Colonials able to take advantage of poor Scarlet Knight shooting from both the field and the foul line to keep the game close.

Most of the action on the court came from the Andersons—Abdel for Rutgers, and Les for GW (no relation). With GW playing Rutgers in a man-to-man defense throughout almost the whole first half, the forward match-up between the two was an offensive show, as neither seemed to concentrate on defense.

Abdel Anderson was unreal, managing to get 16 points by getting down court and leading Rutgers' run-and-gun attack, before the Buff switched to their 3-2 zone and slowed him down. In the meantime, Les Anderson had his best offensive game in recent weeks, as he scored

14 first-half points, going one-on-one on his opponents down low.

With two-and-a-half minutes left in the half and the score tied at 39, slick Scarlet Knight guard Eddie Jordan took over. The senior from Washington's John Carroll High School took GW's guards to the hoop, drawing fouls, hitting free throws, and leading Rutgers to a 47-43 halftime advantage.

Jordan picked up where he left off in the second half, as Rutgers' swarming defense forced GW into several turnovers. The Knights scored 14 of the first 16 points in the period, with Colonial coach Bob Tallent and his assistants constantly on their feet looking for foul calls that never materialized.

Star guard John Holloran's famous shooting touch never materialized, either. He was ice cold from the floor, as good defense from Rutgers backcourtmen Mark Conlin and Jordan gave Buff guards problems all night. Holloran scored 17 points on the night, hitting just six in the second half.

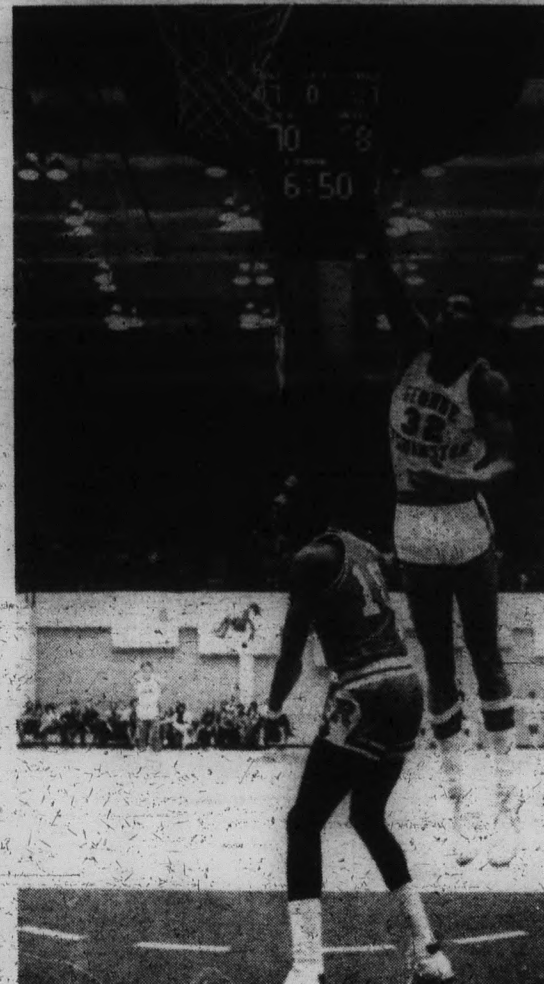
The Buff were badly outmuscled on the boards as well, as forward Hollis Copeland, center James Bailey and Abdel Anderson all had strong rebounding games. All scored well against the Buff front line, as Copeland had 12 before fouling out, Bailey 18, and Anderson, a game-high 29.

Earlier this year at the Smith Center, Anderson was just 1-11 from the floor against the Buff.

The big difference, however, was probably Jordan. With about six minutes left in the game, the Buff were within 10. After two Copeland



Les Anderson, one of GW's few bright spots in last night's game against Rutgers, is shown in earlier action



against the Knights. At right, GW forward Tom Glenn lets go a one-hander. (photo by Rob Shepard)

free throws, Jordan collected one of his several steals for the night on an inbounds play, feeding it to Conlin for a bucket that dropped the Buff to a 14 points deficit. Several more good defensive plays from the senior guard helped lead a 16-6 burst that iced the game. Jordan finished with 23.

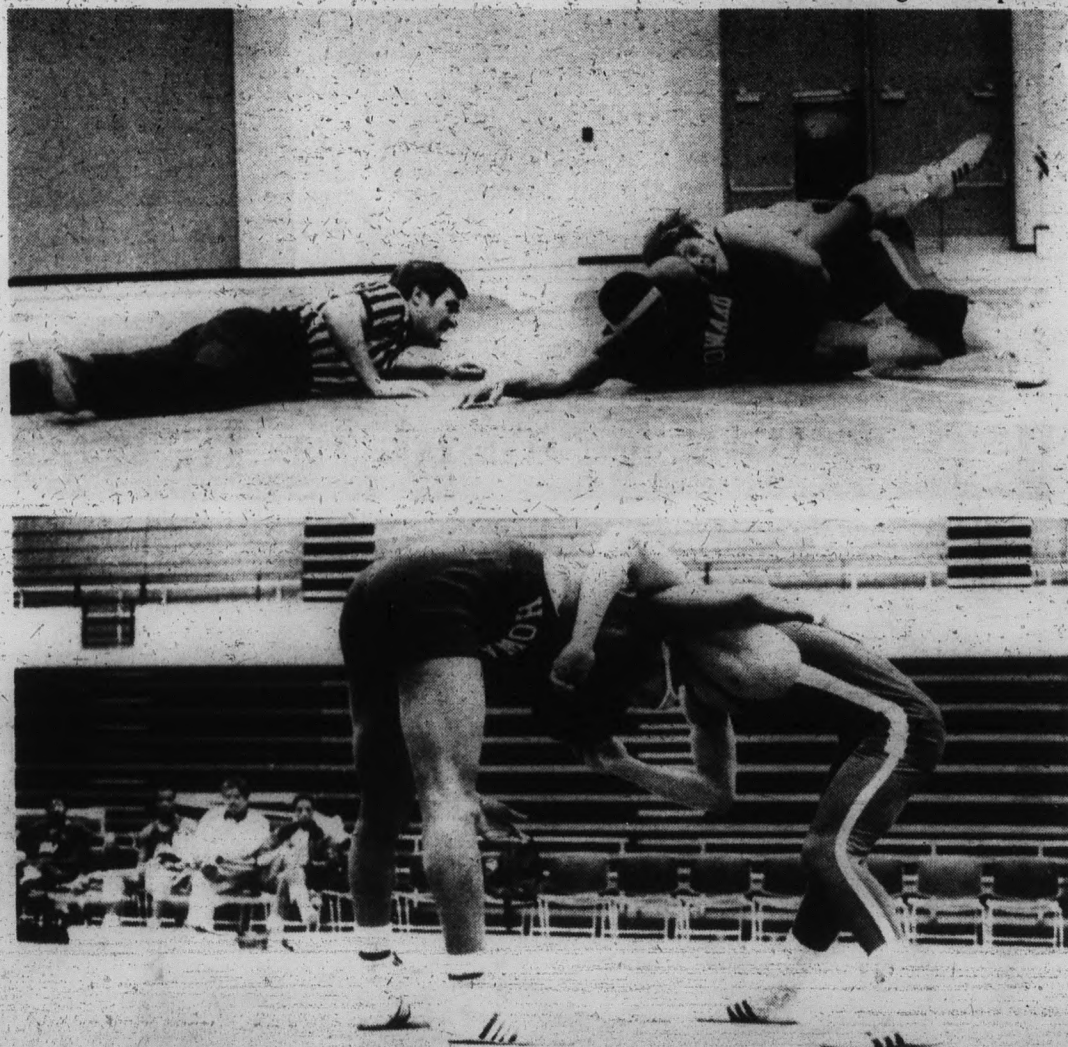
Once again, the high number of turnovers, along with a parade of

opposing players to the foul line, hurt GW. The only bright spot for the Buff, outside of the possible offensive return of Les Anderson, was Mike Zagardo. The freshman center scored a career-high 17 points, backing up senior Kevin Hall, who contributed just two while turning in a lackluster performance.

Tom Glenn, who had to sit out most of the game with fouls, also

provided a thrill, hitting a mid-court shot at the final buzzer.

The Buff must now defeat Massachusetts Saturday to lock up third place in the ECBL East, but even if they do, their first-round matchup will be against either Rutgers or Villanova. Both schools have outplayed the Buff in previous meetings this year.



GW wrestler Gary Sprouse (top) holds his ground against Howard's Hershall Tolbert at the Smith Center

yesterday. Bill Lee (bottom) had a difficult time with opponent James Esau. (photos by Larry Highbloom)

## Wrestlers Top Bison For Second Victory

by John Campbell  
Sports Editor

Two victories in three matches, coupled with six forfeits, gave GW's wrestling team its second victory of the season as the Colonials defeated the Howard Bisons, 41-5, Wednesday afternoon at the Smith Center.

In the afternoon's first match, junior Gary Sprouse thoroughly outwrestled Howard's Herhall Tolbert in the 126-pound match and won, 16-2. Sprouse who has won four of his last five matches was very sharp, getting off to excellent starts and gaining good position. Sprouse who started off the season with a 1-6 record said the key to his recent turn around is aggressiveness.

"I've been becoming more aggressive with each match," Sprouse said. "Before I was just hanging in there. As you learn to be more aggressive it becomes easier to be more aggressive the next time. Also, winning puts a lot of pressure on you, so you work harder to win."

In the 180-pound class freshman Bill Lee who was wrestling two weight classes above his normal one was defeated by Howard's James Esar, 21-1. "Bill could have sat back and taken a forfeit," said GW coach Chuck Friday. "But he wanted to wrestle, so I let him wrestle a bigger man."

In the final match of the short afternoon, GW's Rich DiPippio won his 190-pound match over Howard's Robert Davidson by pinning his opponent only 2:12 into the match. "It felt good to pick up a pin," DiPippio said. "But what can I say, I don't think he had much experience. I just did what I was supposed to do."

One of GW's top wrestlers, Rick Halpern, won his match by forfeit, but nonetheless has turned himself around after going through last season without a victory. "I now have a desire to win," Halpern said. "I've always worked hard, but when it came time for the matches to start I'd just go through the motions. I've also acquired a lot of confidence this year which I lacked last season."

"Rick's been without a doubt our most consistent winner," Friday said. "One thing I think has helped him greatly are the practice matches he has with Bill Lee."

The wrestlers will meet George Mason in the final home match of the season on Tuesday, Feb. 22, at the Smith Center before ending the season in a match against VMI on Feb. 26.